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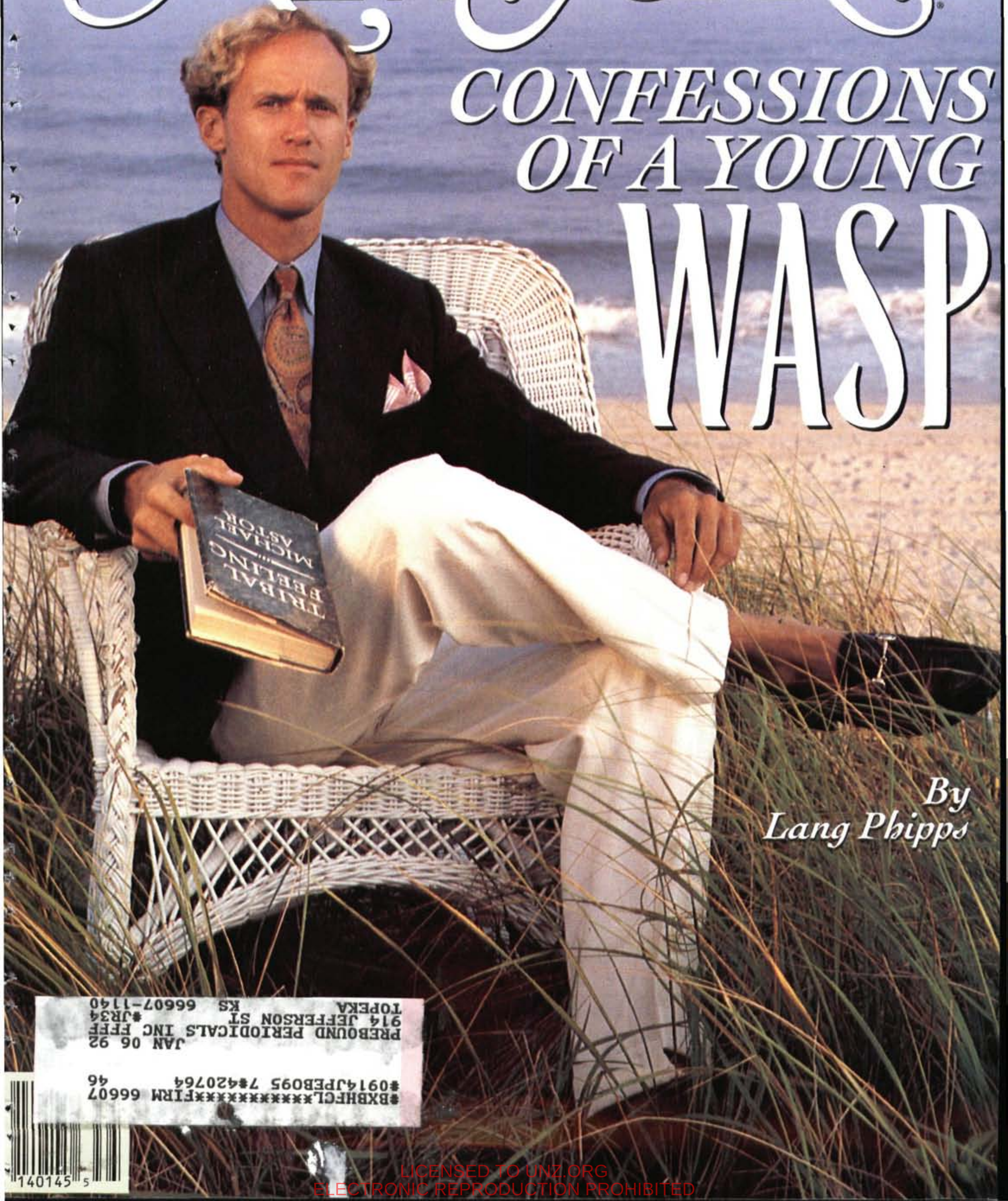
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CONFESSIONS OF A YOUNG WASP

By Lang Phipps

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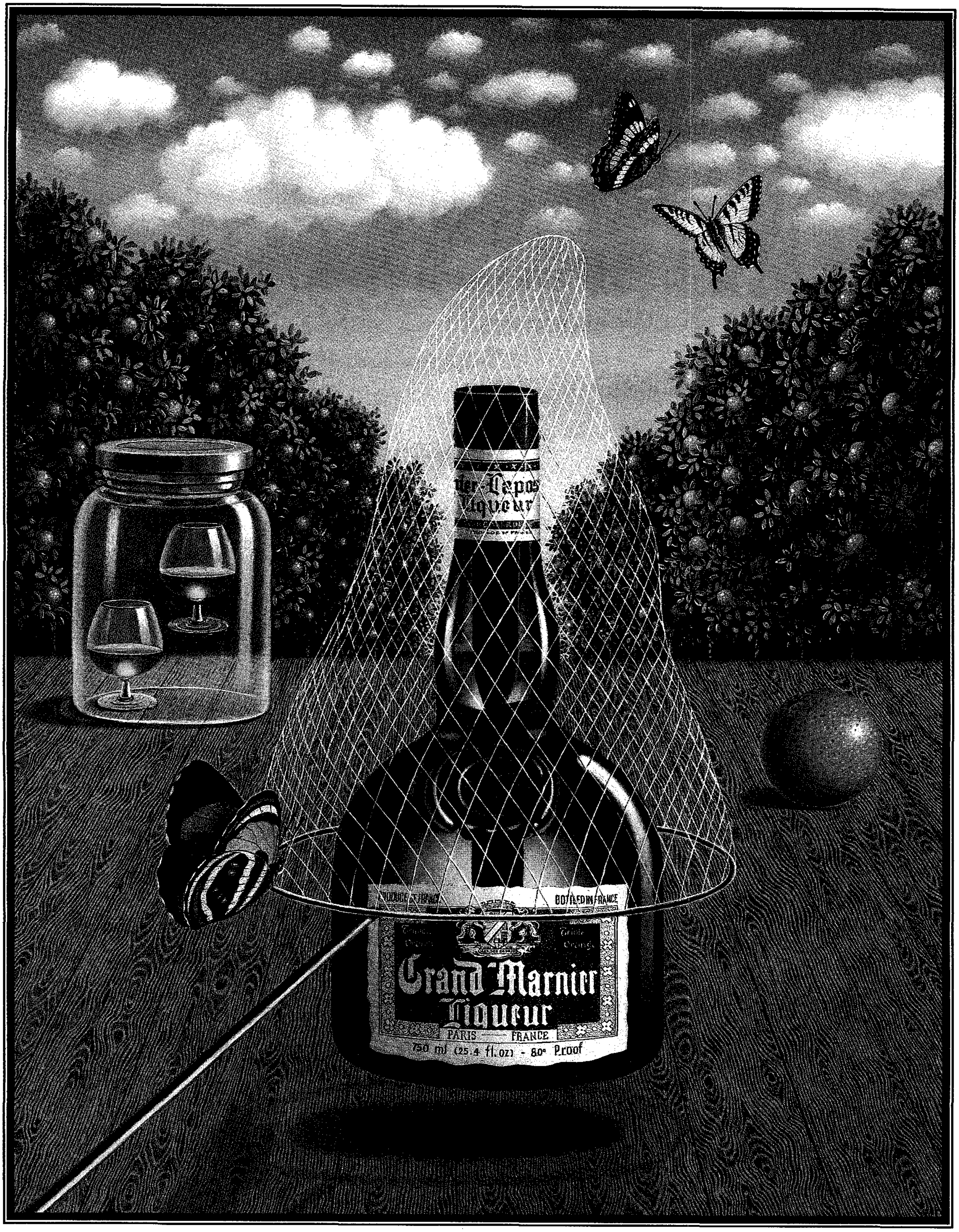
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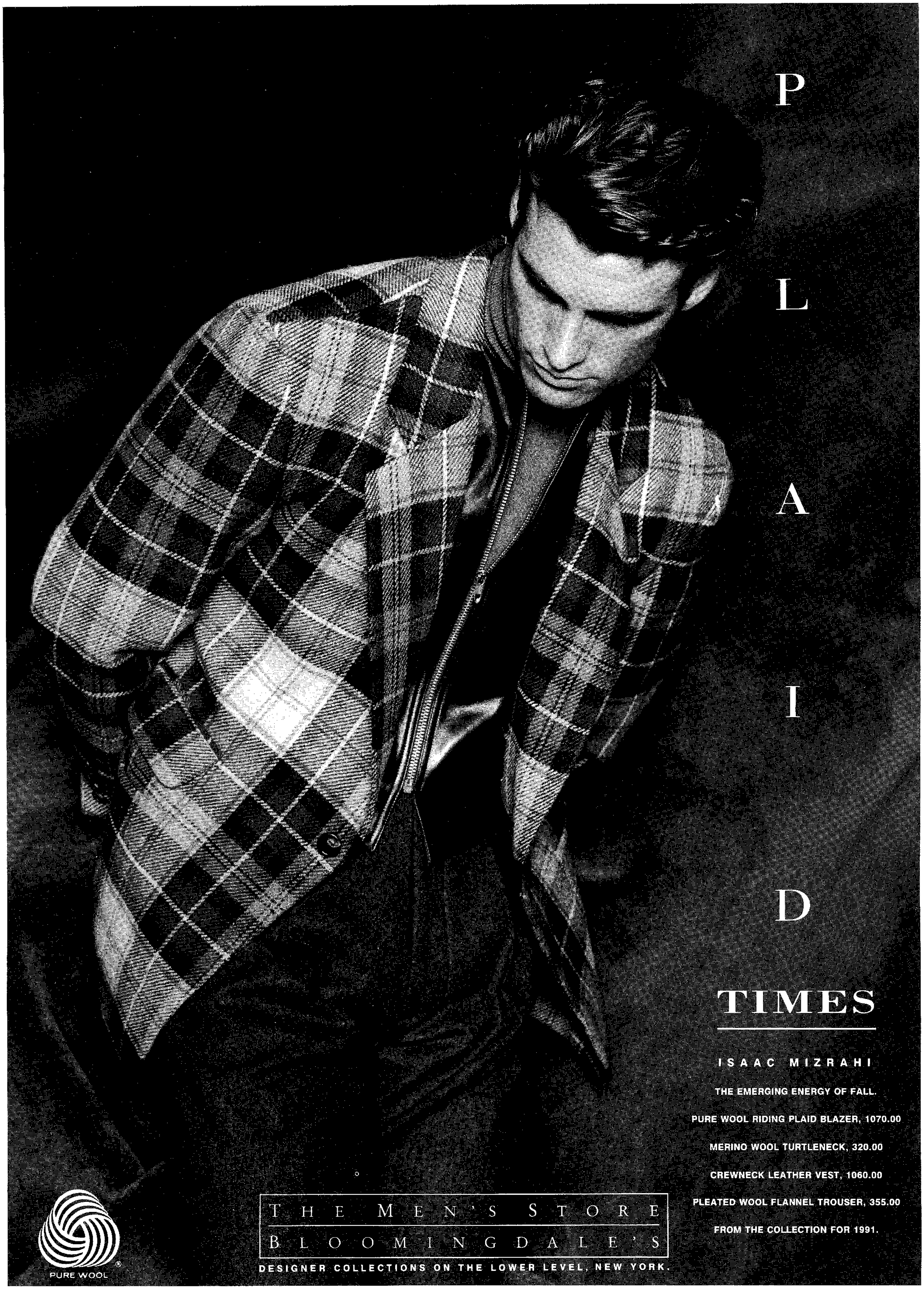

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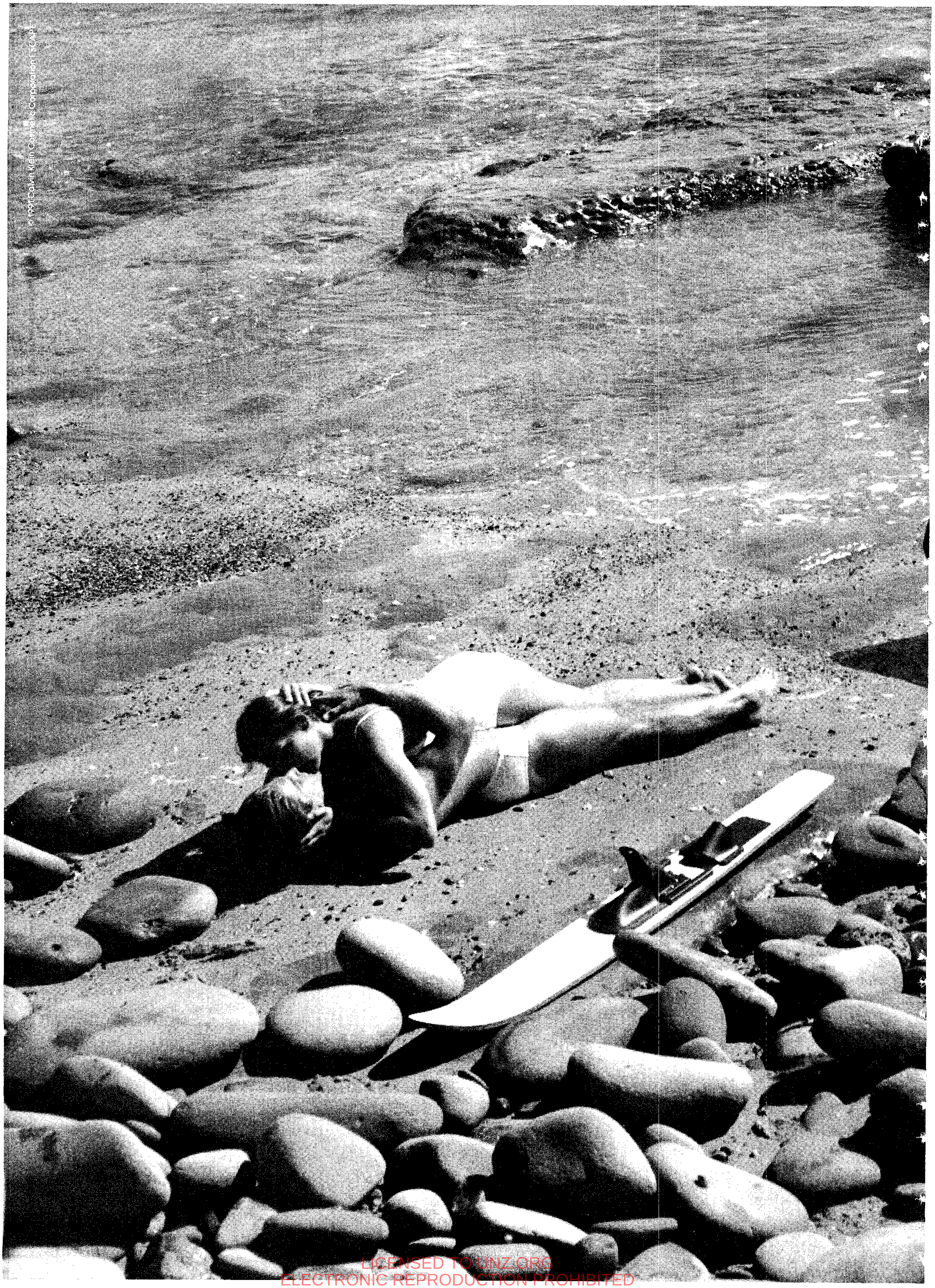

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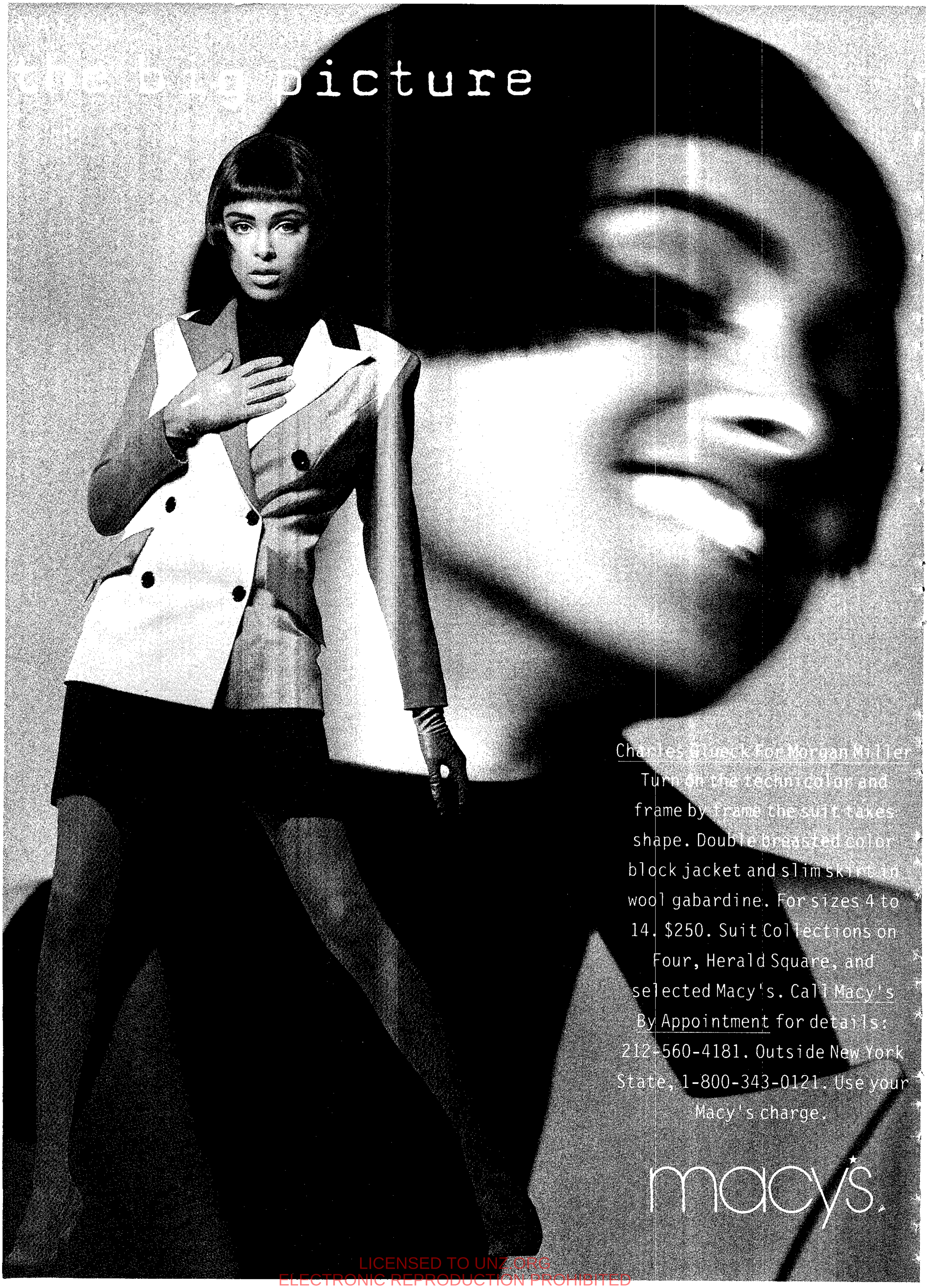

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BY LANG PHIPPS

Here, from inside the hive, are the secret rites of Waspdom. These days, Lang Phipps (below) rides the subway like the rest of us. But Phipps, great-nephew of Lady Astor, was raised by nannies. He grew up with people who never change their hairstyles, who trope to clubs where you sign for a drink. In this expedition, he leads you through his ancestral homelands. It's an insider's look—an unblinking account of his privileged upbringing. Like some hidden tribe in Borneo, the Wasp race has its own war dance, its own mating call. An anthropology lesson.

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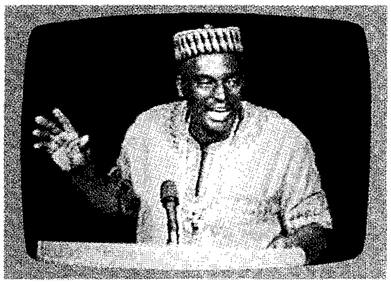
BY ERIC POOLEY

For a crash course in uproar, study Dr. Leonard Jeffries. The City College professor, head of black studies, holds some curious theories. For instance: Jews laid the foundation for slavery; AIDS is a plot against Africans; whites, lacking melanin, are subhuman. Jeffries, who has a Ph.D. from Columbia, has been excoriated for his ideas. In a previously unpublished interview, he shares his life story—and what's wrong with mankind.



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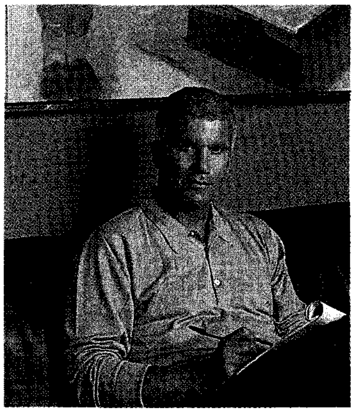
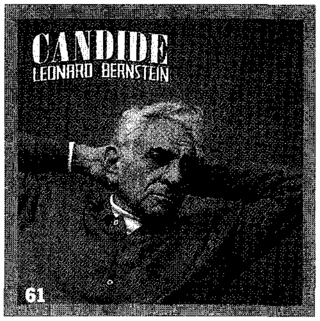
BY ANDREW DECKER



In 1976, he sold posters. Today, he's among the most powerful dealers in art. Larry Gagosian has made himself the center of SoHo—a ferocious haggler and businessman. At first, he trafficked in resales. But Gagosian has swept into the primary market, and made enemies and millions alike. Critics say he drags out payments, undercuts other dealers, snoops through back rooms. Gagosian says, "It probably galls the hell out of them to see somebody doing something a little more innovative."



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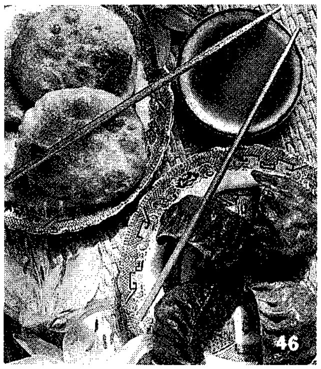

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Clothes courtesy of Paul Stuart.

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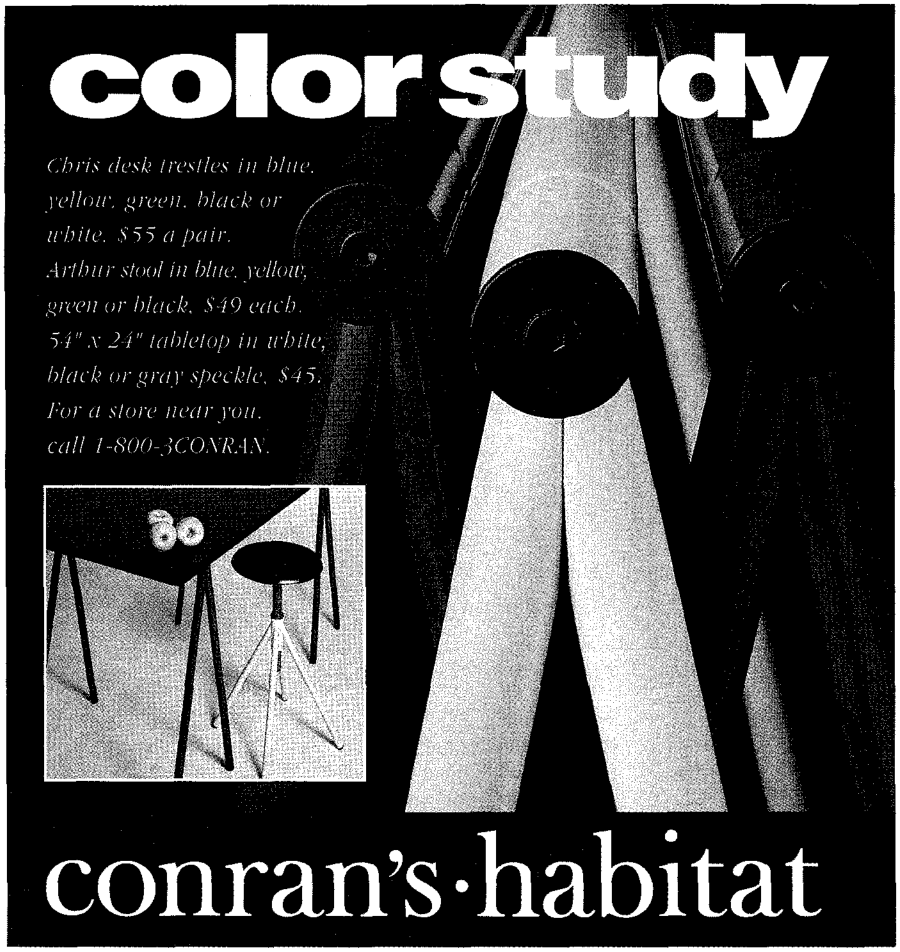

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LETTERS

Remembrance of Things Past

I READ "THESE ARE THE GOOD OLD DAYS," by Luc Sante, with great interest [August 12]. The introduction to this book excerpt compares life in old New York with life today, implying that the city is better off now. I'm sorry that I cannot agree. I was born in this wonderful city in 1896, and I have lived here all my life. Though all the evils Sante describes existed then, they were confined to definite small areas known to everyone. The rest of the city was beautiful and clean. Today, those same evils are spread throughout the city. Back then, every clean space was not smeared with graffiti. Eleven-year-old children did not carry guns. As a little girl, I could walk safely anywhere at any hour. Today, I dare not leave my house after dark. I could say much more, but these few sentences should prove that those *were* the good old days.

Rae B. Kameny
Queens

AS LUC SANTE POINTS OUT IN "THESE ARE the Good Old Days," New York has always had more than its share of big-city problems, and the worst of them—including prostitution, homelessness, and murder—endure to this day. What the article doesn't say, however, is that the city has come a long way in the past century. For that we can thank the great reformers of their day, including John Lovejoy Elliott, Gaylord White, Lillian Wald, Helen Harris, and Mary Kingsbury Simkhovitch—all leaders of the settlement-house movement—who prodded city government for change and labored tirelessly to eliminate the horrendous conditions Sante describes. Most important, they offered safe havens for the poor that provided education, recreation, and an avenue to a better life. If the bad news is that New York hasn't licked the worst of its problems, the good news is that we are still trying. The settlements are still providing such essential services as child care for working mothers, hot meals for the elderly, job training for teens, and English lessons for recent immigrants.

Emily Menlo Marks
United Neighborhood Houses
of New York, Inc.
Manhattan

Courting Disaster

IN WARREN BERGER'S ARTICLE "CABLE IN the Court!," Steven Brill is quoted as saying, "If I were a victims'-rights group, I'd send money to this network" [August 12]. Now, if *I* were a victims'-rights group, I would protest against Brill and Court TV. There are some sick people out there, and I mean *out there,* because I am writing from a cell in Metropolitan Correctional Center. Because these people get off on publicity, they will do anything to get on TV, including putting themselves and others in danger (such as the guy who parachuted onto the field at Shea Stadium). That is why I think victims'-rights groups should protest. The more attention given to criminals, the more crime and victims there will be.

Glen Rock
Manhattan

DO WE WANT JURIES, JUDGES, ATTORNEYS, and witnesses playing to the camera? Of course not. No matter how educational courtroom video would be to us viewers, the intimacy of the setting must be retained. Your article implies that Steven Brill is the type of person whom I should cross the street to avoid. But even if a person of exemplary character were in charge of Court TV, justice would not be served properly by courtrooms on cable. If Time Warner won't back off, legislation may be needed to stop this interference.

William T. Hendrickson
Ridgewood, N.J.

Fear of Flying

IT WAS WITH SHOCK AND DISMAY THAT I read the suggestion in your "Summer Pleasures" issue that parents take their children on a helicopter ride at Island Helicopter ["Kids," by Barbara Ensor, July 1–8]. Eighteen months ago, my husband took his son on just such a ride, which resulted in my stepson's death when the Island Helicopter they were in crashed into the East River. Island Helicopter has had three fatal crashes in the past five years (and several other nonfatal accidents in that time period as well). If my husband had been aware of Island Helicopter's record, he would never have taken his precious son on that carrier, and Robbie would be alive today. I consider it reckless for *New York* Magazine to promote rides at Island Helicopter, given the chance that this catastrophe could ruin another family. Didn't Ensor check Island Helicopter's safety record, especially with all the attendant publicity from Robbie's death?

Rhoda Faller
Teaneck, N.J.

Editor's note: According to Donald J. Gault, Island Helicopter's president, "Island Helicopter Corporation, which has been in business since 1968, ranks in the top 5 percent of helicopter operators in the world as measured in annual flight hours. At 34th Street in New York City, the company operates the world's busiest public-use heliport, carrying more than 1 million passengers in the past five years alone. Since 1985, the U.S. helicopter industry has had a rate of approximately 7.96 accidents per 100,000 flight hours. During the same period, Island had an 80 percent better safety record, with 4.43 accidents per 100,000 flight hours. The company has received the Operator Safety Award from the Helicopter Association International in three of the past five years. We very much regret the loss suffered by Mrs. Faller, but due to the litigation she has pending against Island Helicopter, we do not believe any other direct response to her comments would be appropriate."

The Federal Aviation Administration says that since 1985, Island Helicopter has had three accidents—with one fatality in each—and three forced or precautionary landings due to mechanical problems. Half of the facts cited by Donald Gault were confirmed by the FAA; the Helicopter Association International confirmed the rest.

People in Glasnost Houses

I HAVE PLAYED HOST TO SEVERAL NEWLY immigrated Soviet families and have spent much time in the Soviet Union, so I feel qualified to comment on Barbara Lovenheim's story "The New Brain Trust" [July 22]. The Soviet system instills an overwhelming fear in its people, and it has been my experience that even successful Soviet immigrants find it difficult to admit errors—no matter how minor—for fear of being punished. The Soviet system has so many rules that everyone learns to circumvent them. As a result, many immigrants naturally approach rules as if they were made to be broken. The Soviet system protects unsuccessful people, so less successful immigrants often expect an acquaintance (or the government) to take care of them. This last expectation is magnified by the fact that by Soviet standards, even middle-class Americans are incredibly rich. Despite their conscious hatred of Marxism, some of the less successful feel that wealth should be shared. Many talented Soviet immigrants who arrive without a marketable skill—and there are thousands—have limited options once they get here. We must do all we can to show these people how to overcome their handicaps so that they can become productive citizens.

Rett Ertl
Katonah, N.Y.

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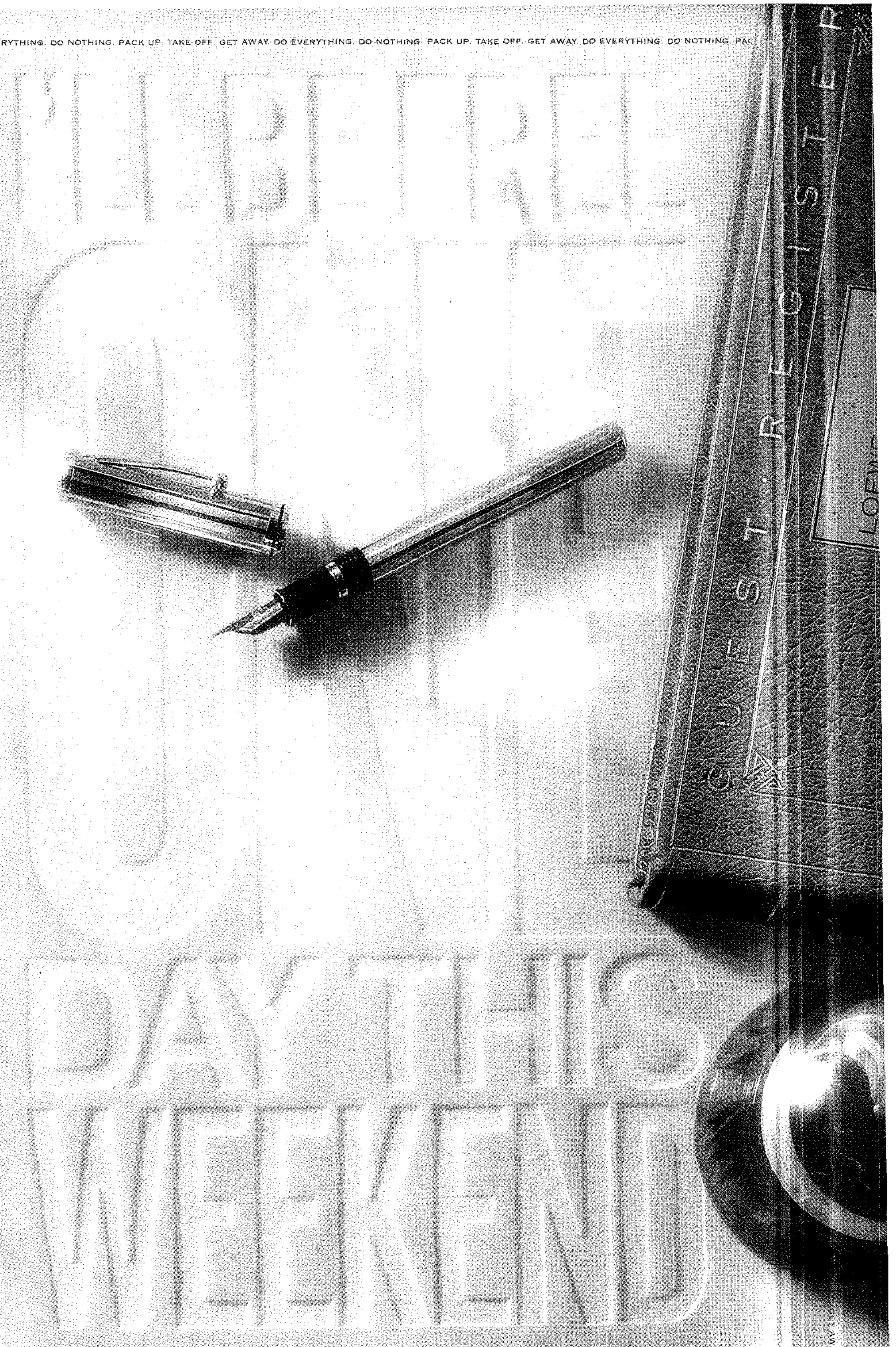

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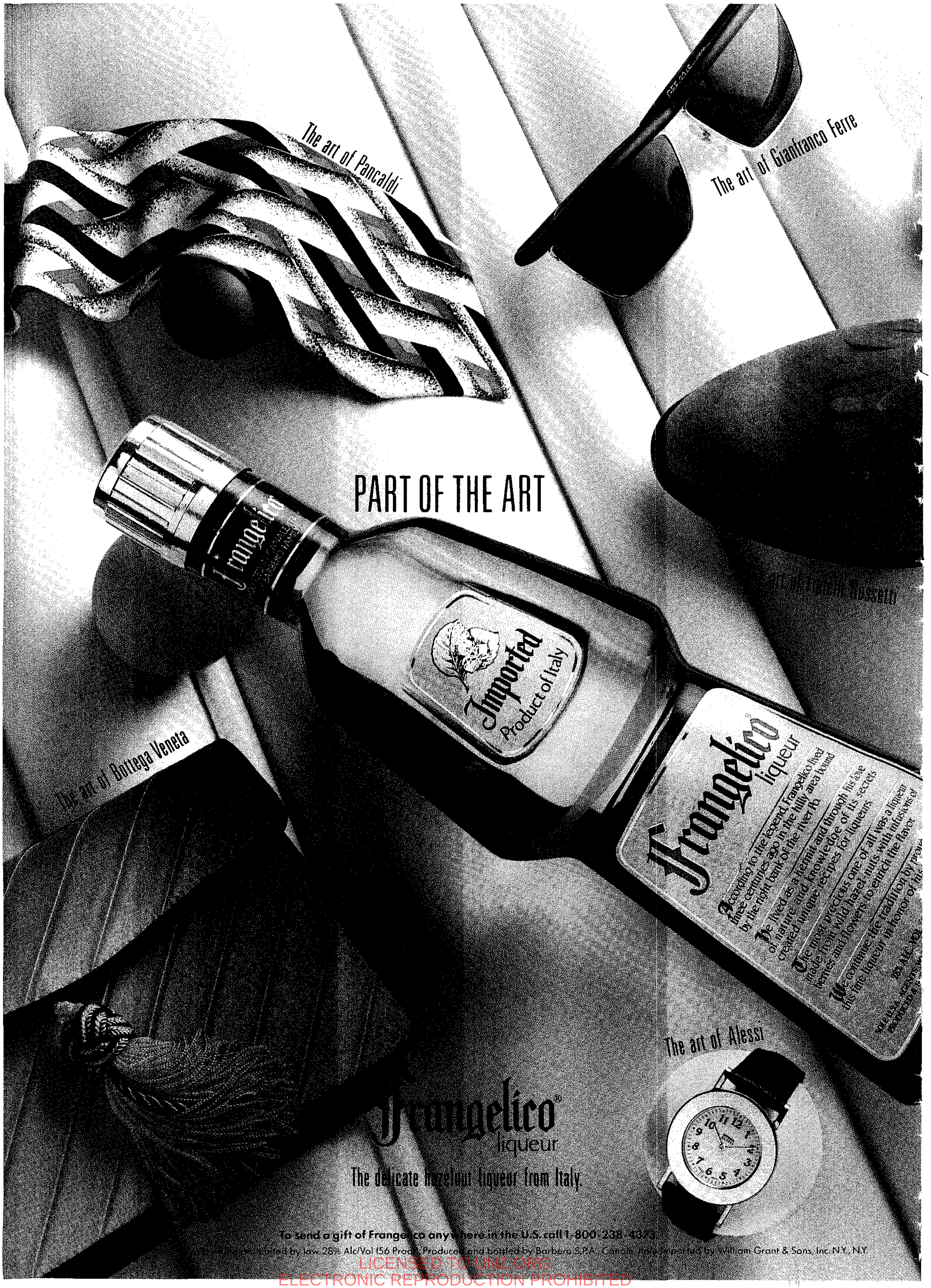
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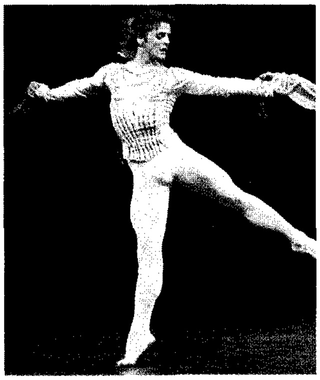
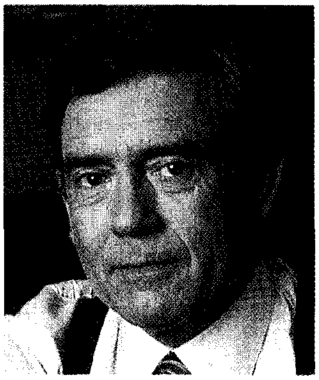
INTELLIGENCER

BY JEANNETTE WALLS

INACTION JACKSON...A BANISHED BALLET...RATHER SPREADS OUT...LITTLE JACK HORNY?

JESSE JACKSON


BARYSHNIKOV'S *NUTCRACKER*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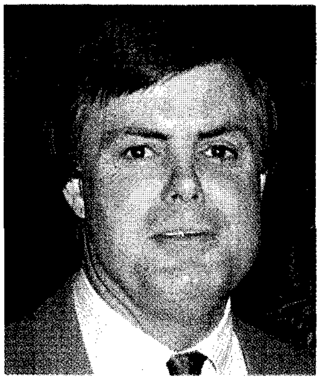

LOU PINIELLA

JESSE'S PEOPLE JUMPING '92 SHIP

Jesse Jackson hasn't ruled out a 1992 run for the presidency, but many political insiders are betting it won't happen. They say that the actions—or, more accurately, inaction—of many of the staffers who worked on Jackson's 1988 bid mean he won't hit the campaign trail.

"A lot of people who would drop anything to work with him are now looking for a spot in other campaigns," says one source. "Everyone you would expect in some way to be gearing up just isn't."

Jackson—who has said he may anchor a television program on CNN if he does not run—could not be reached for comment.

ABT MAY SACK MISHA'S *NUTCRACKER*

The American Ballet Theatre is making its split with Mikhail Baryshnikov complete. The dance company is planning to can the version of *Nutcracker* that was choreographed by its former principal dancer, who later served as the ABT's artistic director. ABT and Baryshnikov had an acrimonious separation two years ago.

Jane Hermann, the new director, commissioned renowned Canadian choreographer Brian Macdonald to come up with a new *Nutcracker,* says a source; it may be performed this winter.

"ABT is on hiatus until April 1992 but hopes to make a special appearance at the Brooklyn Academy of Music so New Yorkers don't have to go without its rendition of *Nutcracker,*" says a source close to the troupe. A spokeswoman for the ABT wouldn't comment.

DAN SPIFFS UP SOME SPARE SPACE

CBS insiders are wondering why Dan Rather has suddenly decided to redecorate one of his offices.

"He's always had a second office next to *48 Hours,* but he went there so infrequently that the show began using it as a tape library," says a source. "A few months ago, they were told to clean out the tapes. In came an outside interior designer and lots of expensive antiques. He's dusting it off and reclaiming it." The changes have left some staffers buzzing about whether Rather is distancing himself from *The CBS Evening News,* where the anchorman's main office is located. Several published reports speculate Rather will be leaving his post as anchor of the news program. CBS, however, has steadfastly dismissed such stories.

A spokeswoman for Rather denies that he is relocating to the newly refurbished digs. "It's the size of a walk-in closet," she says. "He has always maintained an office in both areas. [People] are reading things incorrectly."

PINIELLA WANTS UMPS TO TAKE LUMPS

Lou Piniella's lawyer apparently believes the best defense is a good offense. Peter Parcher of Parcher & Hayes is representing the former Yankee manager—now with the Cincinnati Reds—who was recently slapped with a $5-million defamation suit by the Major League Umpires' Association. Piniella complained that umpire Gary Darling had "a bias" against his team. The association is claiming defamation of character, saying that Darling's "livelihood is based on his honesty and reputation."

Parcher intends to "explore the credibility of all umpires in major-league ball," says the lawyer's spokesman. Two umpires were allegedly disciplined for making illegal bets on sporting events (though not baseball games), and their names were never made pub-

ONCE UPON A TIME, THERE WAS . . . S&M

The children's classic *Captain Kidd's Cat* recounts the travels of a pirate's pet, but some copies of the book describe more adventures than author Robert Lawson intended. Because of a mix-up at the printing plant, a recent reissue of the 1956 book included 32 pages from a sexually explicit novel about sadomasochistic homosexual relationships. Dennis Cooper, the author of the adult book, *Closer,* said he hadn't heard of the error. "Wow," he said. "How peculiar."

Red-faced staffers at Little, Brown—which published *Captain Kidd's Cat*—sent letters to booksellers, warning them that some "substituted material is inappropriate for children" and offered to replace the books. But one insider says some copies were sold before they could be recalled. "They're highly coveted," he says. "They're already collector's items."

ASSOCIATE EDITOR:
DEGEN PENER

Photographs: left to right, Peter Smith/Gamma-Liaison; Johan Elbers; Elena Seibert/Outline; Anthony Savignano/Ron Galella.

LOU'S LAWYER...A LACK OF HARMONY...DIANE BEACHES BRIAN...A REAL-ESTATE RUMPUS

lic. "If we're talking about credibility, these are issues that should be raised."

A spokesman for the Umpires' Association didn't return calls.

GEFFEN RECORDS OUT OF THE GROOVE?

David Geffen's attempt to sign up dance-music acts for his record label has hit some snags. Last year, Geffen aggressively wooed the East Village band Deee-Lite, which eventually signed a multi-album deal with Elektra Records.

This year, Geffen Records brought out an album by a singer named Apollo Smile, whom music insiders have compared to Deee-Lite's lead singer, Lady Miss Kier.

Last week, however, Smile was on the verge of leaving the label. Says one source, "They didn't really understand how to work with such an artist. One of Geffen's strengths has always been in developing hard-rock groups like Guns N' Roses."

"People are always competing for artists," says a spokeswoman for Geffen Records, who would not comment on Apollo Smile's departure. "We have a lot of young bands. We are probably best known for our rock and roll, but that's not the only note in the song here."

SAWYER, *60 MINS.*: PUFF AND HUFF

Diane Sawyer may be getting a reputation—for better or worse—as a compassionate interviewer. Former Beach Boy Brian Wilson, who recently penned a startlingly frank memoir, was trying to decide whether to appear on *60 Minutes* or *PrimeTime Live* and chose the latter, says a source, because "he thought Diane Sawyer would go easier on him than one of the *60 Minutes* gang."

A spokesman for HarperCollins, which is publishing Wilson's *Wouldn't It Be Nice* in October, says, "Brian wanted Diane Sawyer because he thought she would have a more personal approach." A *60 Minutes* spokesman says the show's producers haven't had any recent conversations with Wilson. A *PrimeTime Live* spokeswoman wouldn't comment on the segment.

NEWS AND NOTES FROM ALL OVER

WHAT THE WALLS WILL BE WEARING: Do Mary McFadden's dresses make good curtains? The owner of Les Pyrénées, Jean-Claude Pujol, thinks so. He's looking into redecorating the West 51st Street restaurant—which is closed until mid-September—in the fabric that the designer is using for her new ready-to-wear line. "It's being discussed," says a spokeswoman for the restaurant.

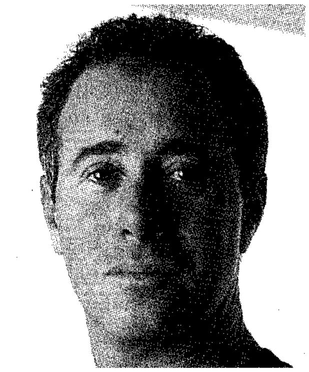
SITCOM SCIENTOLOGY: *Anything But Love* is turning to *Time* for inspiration. Writers for the ABC sitcom, which stars Jamie Lee Curtis and Richard Lewis as reporters at a Chicago news magazine, have researched how *Time* put together its recent cover story on Scientology. After the piece appeared, the cult started a publicity campaign against the *Time* writer. "The Richard Lewis character will do a story about a cult," says a source. "And the group will investigate him and try to intimidate him."

***SPORTS* SCORES:** *Sports Illustrated* publisher Mark Mulvoy is taking over some of corporate editor Gil Rogin's responsibilities at the weekly. Time Warner editor-in-chief Jason McManus denies a *Newsweek* report that Rogin was relieved of his duties because he had tried to have more of his girlfriend's photographs used in the magazine. "That's not the reason, because that isn't true. Rogin's plate is very full at the moment," McManus says. "I asked Mark to help out, but Gil retains overall supervision for *SI* for me from the thirty-fourth floor." *Newsweek* says it stands by its story.

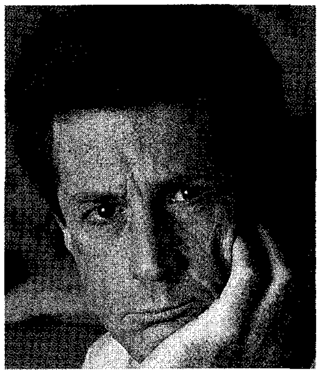
M.T.M.'S UPSTAIRS, DOWNSTAIRS DRAMA

Mary Tyler Moore hasn't turned everyone on with her smile. The actress is entangled in a battle with her upstairs neighbor at their elegant co-op building on Fifth Avenue at 74th Street.

Judith Hernstadt, who lives directly above the actress and her husband, a cardiologist, is complaining that her apartment was damaged because of Moore's renovation work. Hernstadt, who wouldn't comment, is telling friends that when Moore gutted her fourteen-room apartment, which covers the entire floor, walls in some other residences cracked or shifted. "Moore received approval from the co-op board to do the work only if she agreed to pay for any damages to other apartments," says one of Hernstadt's friends. "Now Moore's being high-handed and refusing to live up to her obligations. Hernstadt plans to sue." Moore has a different story. "We have brought in independent construction experts who have clearly vindicated [us]," says the actress. "Unfortunately, because of my name, Mrs. Hernstadt would like to get a free decorating ride. We have had to stand firm and say no. I'm sorry that it has to come out. It's embarrassing to everyone, especially her." Says the friend, "Moore has her experts, but so does Hernstadt."



DAVID GEFFEN



BRIAN WILSON

MARY MCFADDEN

MARY TYLER MOORE

Photographs: left to right, David Strick/Onyx; Elena Seibert/Outline; Douglas Kirkland/Sygma; Mitchell Levy/Globe.

COMPANY
ELLEN TRACY

The National Interest/Joe Klein

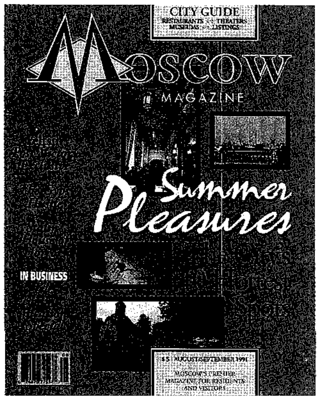
EMPTY GRAY SUITS

THE FAILED COUP

ON THE DAY THE COUP BEGAN, I HAPPENED to receive the latest issue of *Moscow* magazine: "Summer Pleasures: The City's Ten Hottest Spots." This would have been something of a conceit under the best of circumstances: Summer pleasures in Moscow (for all but the *nomenklatura*) tend to be simple ones—and the magazine's "hot" spots included local cemeteries, quiet gardens, and a Chinese restaurant. At another local restaurant, it was said, "tomato, cucumber, and mushroom salads complement the main dishes—all one of them."

In the early hours of the coup, the very existence of a *Moscow* magazine * seemed rather quixotic: It had always been something of a blue-sky operation, a monthly leap of faith by Dutch publishers and the Union of Soviet Journalists aimed at international businessmen testing the local waters and a Soviet audience hungry for all things Western. It was predicated on the notion that the new freedoms would spread and deepen, that a free Moscow replete with "hot spots" and "pleasures" (and perhaps a few advertisers) might soon emerge—a profoundly un-Russian brand of optimism that sometimes spilled over into naïveté.

The new issue, for example, featured an interview—billed as a *glasnostic* breakthrough—with Leonid Shebarshin, deputy chairman of the KGB. "I think of this interview as an attempt to clear the rubble of mistakes," the goon offered, adding that in the current turmoil of change, "much depends on whether we are able to ensure political stability and civil accord. I think that in such a setting, the KGB's role as a stabilizer will increase."



Summer surprise.

Increase it did. But briefly. I did not notice Gennady Yanayev's trembling hands (soon a subject of great ridicule in Moscow) when he led the other *coupiers*—who seemed straight out of central casting—into the limelight for their first and only press conference; it was difficult to get past Yanayev's gray suit and gray tie, which melted into Boris Pugo's (great name for a thug) gray suit on his right and Oleg Baklanov's on his left. The stone faces, the bald lies—this was not quite the cool sociopathy of Stalinism; it was more the ponderous banality of the Brezhnev era. But scary enough, certainly, to render the optimism reflected in *Moscow* magazine (and the hundreds of tiny private restaurants with one main dish) transient and frivolous. The real Russia was back.

But there were hints of futility from the start. If the junta was in control, why even have a press conference—and such a tentative one at that, with lame "hopes" that Gorbachev would "get better" and "take up again his office"? The rhetoric of the opening communiqués also seemed rather equivocal. Certainly, they lacked the flamboyant vitriol of Communism Past. There were no attacks on "social parasites" or "capitalist-roaders." In fact, the words *socialism* and *capitalism* were nowhere to be found (although the words *market system,* a magical incantation in the Soviet Union these days—almost always misunderstood to be some sort of bazaar—were invoked several times).

The hard-liners, clearly, were more interested in order than in ideology; they had no rationale for their actions other than the maintenance of their own power. Indeed, the possibility of a military coup that would yield a Pinochet-like enterprise in which the apparatchiks, transformed from commissars to capitalists, would remain in control—the Chilean scenario, it was called—had been a popular fantasy among military-industrial sorts for more than a year (and remains a viable option, despite last week's flop). In any case, the coup was not communism's last stand; communism has long been dead.

REMARKABLE PERFORMANCE: *It seems clear Yeltsin (left) has other aspirations.*

But its corruption lingers, especially in the sort of cynicism that informed the plotters: Certainly, their central assumption—that the Russian people would remain "aggressively obedient" (in Yuri Afanasyev's phrase) and allow the past to become their future—was a familiar chestnut. The coup was set in motion by more than just memories, though: The plotters had some reason to believe they'd be supported by the masses. Recent polls showed significant yearning among average Russians for a leader with a "strong hand" who'd replenish the stores and maintain public order, which the *coupiers* took—rightly—as a profoundly conservative impulse, a Stalinist nostalgia. What the junta didn't understand was that the masses already had their own candidate for strongman: Boris Yeltsin.

On the basis of Yeltsin's remarkable performance last week, it seems clear that he has other aspirations. His unwavering defense of democracy—and of Mikhail

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* Conflict of Interest Alert: I've written for *Moscow* magazine.

Photograph by AP/Wide World Photos.

Gorbachev (whose own commitment to democracy has always been a bit more tenuous)—was a stunning departure from the czarist-Communist norm: a thousand years of tyrannical selfishness. Moreover, it was one of those rare moments when a politician achieves greatness through his *public* actions in the heat of battle. Yeltsin not only stood tall against the plotters, he also—to the surprise of many, no doubt—put the future of his nation ahead of self-aggrandizement.

Which didn't prevent him from using the situation—as the presidents of several other Soviet republics did—to revise the working arrangements with the Kremlin, issuing decrees that transferred control of the media, some elements of the armed forces, and other assets to the Russian Republic. "There were two coups," Frederick Starr, the president of Oberlin College and a Russia expert, pointed out on CNN. "One was by the hard-liners. The other was by the republics, who used the opportunity to increase their sovereignty."

Still, by standing up to the plotters, Yeltsin may finally have institutionalized the rule of law in a country where legality has never been taken seriously; certainly, if Mikhail Gorbachev expects to remain a viable leader, he'll have to stand for election, finally, as Yeltsin has done.

Yeltsin may also have had a subtle, but profound, spiritual impact on a group nearly as cynical as the coup plotters: Moscow's liberal intelligentsia. It had been predicting a coup for years—and with similar expectations as the hard-liners: The Russian masses would submit. "There will be a coup. This will end. We will have nothing," a computer entrepreneur told me over dinner in his home a year ago.

It was difficult to argue. Cynicism was a rational response to 73 years of criminality. "You wonder why our leaders are such clods?" a Moscow businessman, vodka-inspired, confessed one night. "Stalin killed 40 million people. He killed everyone with brains. He killed our leaders. It will be generations before we recover." But such cynicism—the constant, parodic Russian darkness—also was an excuse for paralysis; it was an intellectual burlesque of the same "passivity" so scorned in the masses. Why make an effort, if everything would soon be swept away? The younger generation had a less cynical variant: Politics was hopeless, but making money was okay—the hard-liners were "irrelevant," Vladimir Yakovlev, the editor of *Commersant,* the successful business newspaper, told me a year ago.

Not quite. And with Yeltsin's call to arms, the elite and effete faced a moment of truth—and they responded with an unlikely, and quite stirring, act of faith. They turned out by the tens of thousands (including several terminal cynics of my acquaintance; they know who they are). They stayed out overnight in a driving rain, protecting the Russian parliament. They faced the tanks, and beat them. No doubt, scholars eventually will divine which obscure Red Army generals actually pulled the plug on the coup, but on CNN and in the streets last week, it was the Moscow elite who purged the Pugos. Patriotism triumphed over paralysis; sentiment overcame ennui; the cynics saved their country—a stirring diorama for some future Museum of Existentialism.

There will be an orgy of speculation by Sovietologists great and small now; some of it may turn out to be accurate. Gorbachev and Yeltsin will do their dance; perhaps they will stumble upon the realization that a market economy can't be *planned* by the state; it can only be permitted.

Meanwhile, the Russian-parliament building on the banks of the Moskva River—the White House, it is called—was not cited by *Moscow* magazine as one of the city's ten "hottest spots" this summer, an unfortunate oversight. But after last week—and no matter what comes next in the Soviet Union—it will live in history as one of freedom's cherished shrines. ▬

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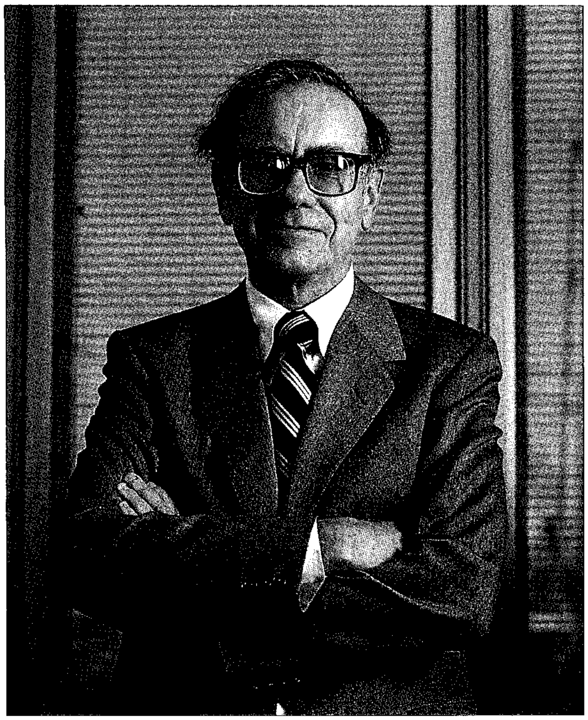
The Bottom Line/Christopher Byron

THE REAL SALOMON SCANDAL



TO THE RESCUE: *New Salomon Brothers head Warren Buffett.*

SLEEPY-TIME FED

THAT BID-RIGGING BUSINESS DOWN AT SALOMON Brothers has all the earmarks of a scandal that's going to get bigger and uglier in the coming weeks. But the most worrisome aspect of the affair isn't yet getting the attention it deserves: the gross incompetence of regulatory overseers at the U.S. Federal Reserve.

This is the third time in recent months that evidence has come to light of sleepyheads at the Fed dozing on the job. There's been the Fed's failure to notice that a teeny-weeny Atlanta branch office of an Italian bank made more than $2-billion worth of improper loans to Saddam Hussein in the eighties. Those loans helped Hussein build the war machine that invaded and raped Kuwait.

After that have come the multiplying disclosures of the Fed's culpability in the BCCI mess. Specifically, the Fed somehow failed to notice that Washington, D.C.'s, biggest bank, First American Bankshares, had been taken over by a gang of Middle East goons who promptly transferred it to the crookedest offshore bank on the planet—BCCI—which they also happened to own.

Now comes the Fed's benign neglect of the U.S. Treasury auction market, as evidenced by the Salomon Brothers scandal. Though it clearly had regulatory oversight in the matter, the Fed somehow failed to notice that Salomon Brothers had been rigging bids under its nose in Treasury debt auctions for months and maybe even years. In an extraordinary story last week, the *Wall Street Journal* reported that the entire Treasury debt market may be rigged, with rampant collusion and price-fixing throughout.

Unfortunately, the press so far seems to be missing the emerging pattern in all this—the asleep-at-the-switch role of the Fed in one scandal after another. In the case of Salomon, reporters have instead been having a great deal of fun at the expense of the firm's disgraced chairman, John Gutfreund.

By some accounts possessed of a thoroughly repulsive personality, Gutfreund apparently knew what was going on at those auctions but didn't say anything until absolutely compelled to do so—a performance that calls to mind Richard Nixon's "misprision of a felony" antics during Watergate.

Having now resigned in humiliation, Gutfreund has been succeeded by Omaha's folksy superinvestor, Warren Buffett. The new man's first task last week: to stand before reporters and disclose that at least some of the records of Solly's auction activities had apparently been monkeyed around with by someone at the firm, suggesting the possibility of a cover-up.

Legislators have been properly quick to express alarm about all this. Senator Al D'Amato, feeling his oats after surviving an eighteen-month Senate ethics probe stirred up by a rival, tells me the Senate Banking Committee, of which he is a senior member, will hold hearings in the autumn to look into what Salomon did and propose new legislation. "Self-policing has obviously not been enough," says D'Amato. "There's got to be better surveillance and review."

A similar probe is likely in the House, where Massachusetts Democrat Edward Markey began calling attention to irregularities in Treasury debt auctions as long ago as last spring. "Dramatic changes have to be made," said Markey last week. "Benign neglect wasn't so benign."

When hearings do get under way, here's a bit of advice: Don't just dwell on what Gutfreund knew or didn't know. Try to find out what knucklehead at the Fed was responsible for letting the bid-rigging occur in the first place. In short, what's needed here is not more regulation—there's probably too much already—but more effective enforcement of the laws that already exist.

What Salomon did is really quite simple to understand: It bought more Treasury bills, bonds, and notes at auctions than the law allows—and it did so literally under the wide-open eyes of Federal Reserve regulators in New York as well as of Treasury Department higher-ups in Washington.

In an age of computer electronics, the auction process by which the U.S. Treasury sells its debt to the public seems almost antediluvian. On the first floor of the Federal Reserve Bank building in lower Manhattan is a room, and in that room is a big wooden box. Whenever the Treasury wants to auction off a few billion in bills, notes, or bonds, it turns to the Fed as its "fiscal agent" to do so, and the Fed uses this box.

Over the years, the Fed has worked out arrangements to buy and sell Treasury debt with some 40 banks and Wall Street investment firms it calls "primary dealers," the most important of which is Salomon Brothers. So when the Fed gets a call from the Treasury to sell debt, it calls up these 40 primary dealers and tells them to put down—in writing, on specially prepared forms—how much each is prepared to buy, and at what price. These are known as the "bids," and each primary dealer has to make sure it gets its bid into that big wooden box on the first floor of the Federal Reserve Bank building by 1 P.M. on the day of the auction.

A primary dealer can submit bids for its own account as well as for the accounts of customers. But when it bids for customers, each customer has to be identified by name. To prevent any one firm from "cornering" the market, Fed regulations further stipulate that no bidder—be it a primary dealer or even a customer—can bid for more than 35 percent of the auction.

That's the law Salomon violated; when it wrote up its bids and put them in that box, it claimed to be acting not only for itself but for customers that apparently didn't know Salomon was claiming to act in their name. In this way, Solly wound up holding more than the 35 percent limit. In other words, the firm lied, just like a tax-

Photograph by Mark Hanauer/Onyx.

payer lies when he starts listing household pets as dependents on his 1040 form.

Just how widespread have such abuses been? When I asked a lawyer representing another primary dealer, he said, "This whole thing may have been going on for years. From what I'm beginning to see, maybe other firms were involved, too."

The sentiment echoed a comment last week by Treasury Secretary Nicholas Brady, reported in the New York *Times,* that the Salomon scandal had prompted an inquiry into whether other firms were involved in "similar incidents." Another *Times* story reported that the Securities and Exchange Commission, which is not connected to the Treasury Department, has begun requesting documents from "dozens" of dealer firms.

But why didn't the regulators catch any of this before now? When I asked a Federal Reserve Bank official in New York that question last week, he gave this astounding answer: "We never checked."

Instead, at a few minutes past one o'clock on each auction day, a staff official from the Fed would simply reach into the box, take out all the forms, and write up a list of who bid what. The paper would stay with the Fed in New York, but the information would be passed on to the Treasury Department's Bureau of Public Debt in Washington, and the dealers would be issued their bills, bonds, and notes.

Apparently, no attempt was made at *any time—even on a sporadic, random basis*—to see if the names on each list were real entities, let alone whether the customers had actually instructed the primary dealers to submit bids in their behalf. When I asked a Treasury Department spokesman last week whether the Treasury exercised any oversight in the process, I was told that it "regularly reviewed" the auctions for compliance. But when I asked what the "review" consisted of, I was told that the general counsel of the Treasury had issued an instruction not to answer that question. A request to the general counsel's office for an explanation was shunted back to the same press flack, who proved equally unresponsive the second time around.

This kind of evasiveness is really unseemly. Based on the evidence, somewhere in the Federal Reserve Bank in New York sits a big stack of paper—years' worth of the bids that have been stuffed into that wooden box. If bid-rigging at Treasury auctions was indeed commonplace, these documents would prove it. And just because no one at the Fed or Treasury thought to check out the names on each form in the past doesn't mean it can't be done now. No new law or regulation need be passed to do it, either. All that is needed is for officials at the Fed to do what they should have been doing all along: check—at least from time to time—to assure compliance with the law. ■

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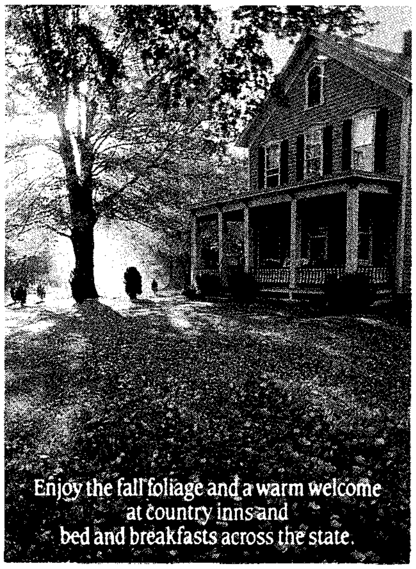

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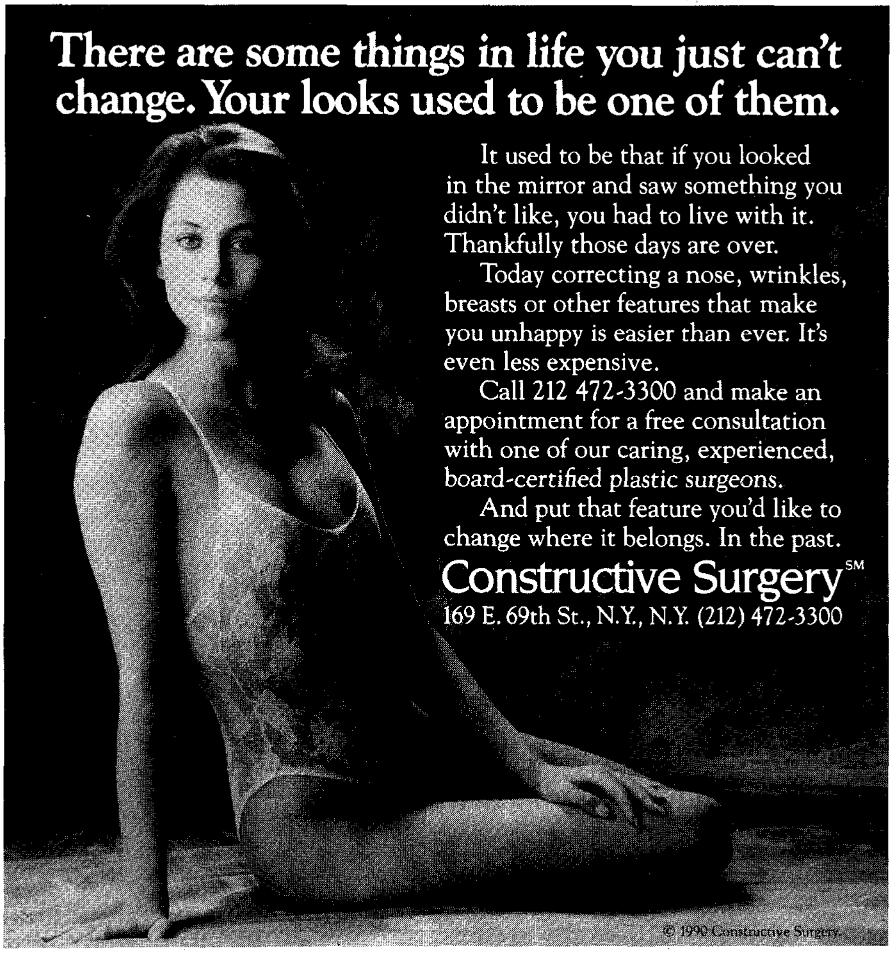

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FAST TRACK

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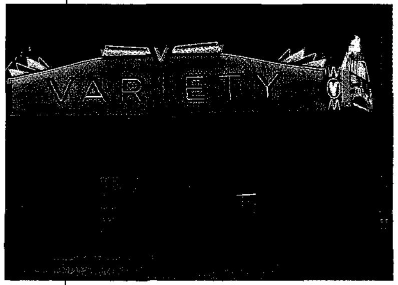
FOOTLIGHTS

Going Legit



The revived theater.

Nancy's Nurses WAS ON the bill when the Variety Photo Plays Theater closed its doors about three years ago. "A nude dwarf was hopping around on the screen when we first came in to check out the space; I couldn't believe it," says William P. Miller, who, with partner Ben Sprecher, signed a 25-year lease for the former porno house and renamed it the Variety Arts. It will reopen this month as the city's largest Off Broadway theater.

A $1.5-million renovation has bounced any remaining ghosts of Nancy and her nurses: The interior of the 77-year-old onetime nickelodeon on Third Avenue near 14th Street has been gutted to accommodate 499 seats and a roomy proscenium stage. With the size of a small Broadway theater and the nonunion labor costs of Off Broadway, the Variety aims to provide a home for intimate musicals and plays. Its first tenant: *Return to the Forbidden Planet,* a hit British rock-and-roll spoof beginning previews September 27.

"The entire theater will take the appearance of being inside a spaceship," says Sprecher, who also manages the Lucille Lortel Theater on Christopher Street. "We installed brackets in the walls for catwalks so performers can interact with the audience." Another *Cats*? "This is *Off* Broadway," he deadpans.

Miller and Sprecher, who also own the Promenade Theatre, searched eight years for a second Off Broadway house, losing bids on other properties to movie-theater companies with deeper pockets. "We don't have a choice but to succeed here," Sprecher says. "My office and my home are riding on this. If it doesn't take off, I'll have to learn to wash windows." PAT PHILLIPS

BRIEF LIVES

A CUP OF COFFEE

IN THE NEW MOVIE *Pastime,* ROY DEAN BREAM has one earthly treasure: a box score from his only game as a major-league pitcher. He keeps it even though the clipping is badly dog-eared. Even though his name is misspelled. Even though in his lone appearance, he gave up a grand slam to Stan Musial.

William Russ, who plays Roy Dean, feels pretty much the same way about *Pastime.* "I've been doing this for twenty years, and you can get kind of hard-edged about it—you never know how something's going to turn out. But this one, I'm just very, very proud of. No matter what, no one can take it away."

Russ, a 40-year-old who looks like John Wayne with a weak chin, has worked in plenty of movies that he wouldn't mind having someone take away: *Beer,* for instance, or *Raw Courage,* about three marathoners held prisoner in the desert by a band of survivalists.

Pastime, a modest and unabashedly sentimental film about a career minor-leaguer and the fiery-armed young pitcher he takes under his wing, offered Russ his first film lead, if not a big payday. "But that's not why you do this," he says. "This was a wonderful opportunity to work on a good script. All the good ones go to Bobby De Niro or Al Pacino, then I'm left with *The Unholy.*"

The first of six children born to Navy parents, Russ fell for the theater at the University of Michigan. By 1972, he was doing the New York thing: studying with Sanford Meisner, driving a cab, reading *Back Stage.* He worked in plenty of plays over the next nine years—the sort of plays that were good for the soul and bad for the wallet. "I kept losing parts to some dickhead who was on a TV show, so I said, '*I'll* be the dickhead on the TV show.' "

Pastime *star Russ: Called up from the minors.*

Russ shipped out to L.A., where mini-series and TV movies and things like *Beer* seemed to grow on trees. Nice small parts happened along—in *Wiseguy* and *The Right Stuff*—but nothing as good as *Pastime.*

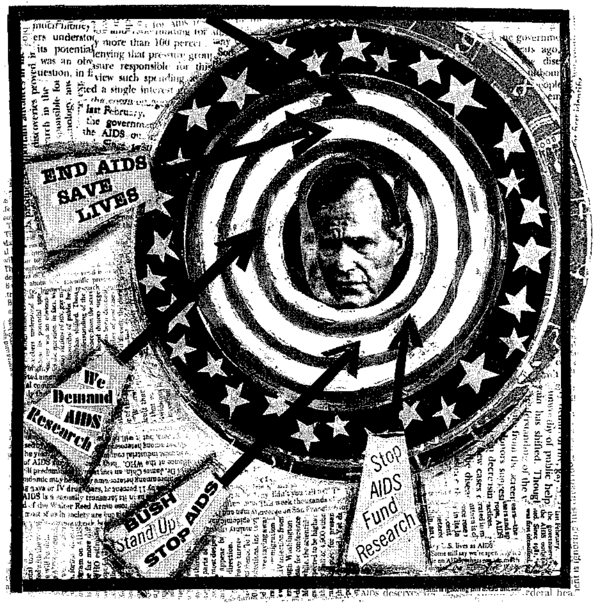
"It's the sweetest, most wonderful character I could ever play," he says. "And I still get a kick when I'm sitting on a set; I still look around and go, 'Wow, golly, I'm a professional actor.' It's still a gas."

There's a joyful line in *Pastime* that belongs to Roy Dean, but it's classic Russ too. "Hey, how 'bout this?" he grins in his lovable hayseed way to his young pitcher friend. "*Some* guys got to get up every day and go to work *in an office*!" STEPHEN J. DUBNER

Photographs: left, ©1991 Frederick Charles; right, Gwendolen Cates.

ACT UP HITS THE ROAD

THEY'VE STORMED ST. Patrick's Cathedral in the middle of a Mass, and they've disrupted the stock market. Now ACT UP, the group that pioneered the outrageous, media-savvy AIDS protest, is preparing to descend on the tranquil town of Kennebunkport, Maine.



At a recent meeting to plan the radical road trip, one ACT UP member is chanting in the familiar cadence of "Camelot." "With HIV still spreading cross the nation," Ron Goldberg says, "and Bush, whose policies on AIDS have stunk/It's time to take the virus on vacation/To Kennebunk!" Some 350 AIDS activists in the Great Hall of Cooper Union applaud wildly.

A few nights later, Goldberg and three dozen ACT UP members are crowded into an apartment high above West 29th Street. Maxine Wolfe, a CUNY professor, holds a map of Kennebunkport in front of the group. With the butt of a Bic pen, she traces the route to the Bush family retreat. Hundreds of AIDS guerrillas will take that road on Sunday, September 1, demanding the president declare HIV disease his top domestic priority.

Tonight, the Target Bush Working Group is debating the "scenario": street theater, unfurling of banners, leafleting, press conference. There are "well-being" concerns to discuss, too: sandwiches, fruit, and Poland Spring water for the crowd; and medical staff (many protesters will be HIV–positive, some with full-blown AIDS), and legal staff, and signers for the deaf, and vans to ensure wheelchair access; and a "safe space" for rest and retreat. Then there are political matters: One slogan will call attention to the 120,000 AIDS deaths so far, but should it taunt "Where's the National Plan, George?" or hint at mass murder—"Is *This* Your National Plan?" And, someone asks, is there a flea market in Kennebunkport that day?

The siege of Kennebunkport will be the latest of ACT UP's assaults on institutions it accuses of exacerbating the AIDS crisis. Members have chained themselves to the New York Stock Exchange balcony to "zap" Burroughs Wellcome, the pharmaceuticals-maker (which promptly slashed the price of its AIDS drug, AZT). Days into the Gulf War, several members dashed onto the *CBS Evening News,* shouting, "Fight AIDS, not Arabs."

With a budget climbing above $17,000, Target Bush has been in planning since March. To help members design the wildcat side-demonstrations that spice up every ACT UP event, an advance team has produced a video tour of Kennebunkport. Motel rooms have been reserved in a nearby town for 132 "graduate students from New York." Shortly after midnight, September 1, buses will roll north from all along the Eastern seaboard, including ten from New York City.

Some of ACT UP's past "actions" have gained it as many opponents as sympathizers. This time, ACT UP's trying to be neighborly about the whole thing. Local merchants and the local newspaper will get letters explaining why the town's being taken over. The Kennebunkport police, used to gatherings of 300 or 400, have just as politely offered to help out with Portosans and parking, and to stop traffic so demonstrators can cross streets. That makes ACT UP planners smile. They expect as many as 2,000. "There's no traffic going to be moving anywhere all day," says one organizer.

Why bother Bush on his holiday? "We're literally begging for a national response," says James Baggett, a magazine editor and ACT UP member who helped come up with the main idea. "It's gotten to that point." The president, he complains, ignores even his own AIDS commission's action plans.

The White House says the demo isn't on the president's schedule; ACT UP hopes are befittingly low. How low? "If it even gets George Bush to say the word *AIDS,*" muses Baggett, "I think we're going to be successful."

RUSSELL MILLER

PRICES

HERE'S WHAT IT COSTS TO HAVE your portrait made these days:

☐ Black-and-white four-picture photo-booth strip, from Little Rickie, 49½ First Avenue, $2.

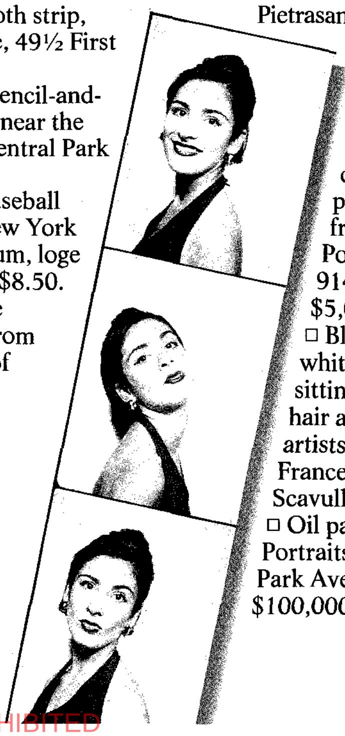
☐ Three-minute pencil-and-paper caricature, near the entrance to the Central Park Zoo, $5.

☐ Personalized baseball card, from the New York Mets, Shea Stadium, loge level, section 15, $8.50.

☐ New York State driver's license, from the Department of Motor Vehicles, 141–155 Worth Street, $19.50.

☐ Six-minute videotaped obituary, with about fifteen photos of the deceased accompanied by music, from National Music Service, 1-800-541-2671, up to $200.

☐ Life-size bronze bust, from Pietrasanta Fine Arts, 49 Bleecker Street, $4,500.



☐ Miniature watercolor-on-ivory painting, from Parle Portraits, 914-235-0987, $5,000.

☐ Black-and-white portrait sitting, including hair and makeup artists, with Francesco Scavullo, $17,000.

☐ Oil painting, from Portraits, Inc., 985 Park Avenue, $100,000.

Illustration by Lisa Steinberg.

TRUE TALE

The Last Roundup

On a recent Friday evening, while half of Manhattan was on the Long Island Expressway, the New York City police were trying to keep a horse on his feet. They were pulling him, pushing him, kicking him in the ribs, even letting him have it with a leather strap. To do this in peace, they'd blocked off Varick Street, just south of Houston. In attendance were a few straggling pedestrians and the patrons of a corner bar.

To many in the bar, it looked like an instance of police brutality, or at least overzealousness. Word had it that all they were trying to do was get the horse into the barn—apparently, the cops had heard of the stick but not the carrot.

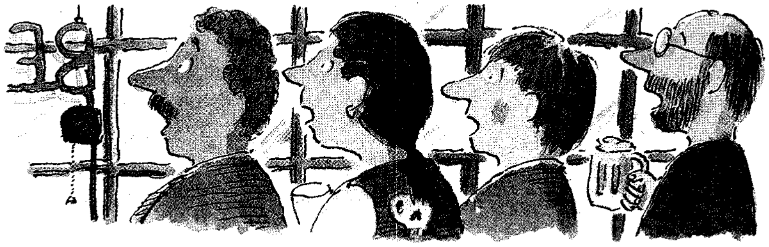
Meanwhile, the horse, which had been trotting in circles, suddenly stopped and, with a sickening lurch, keeled over on his side. A groan went up in the bar. The cops spread hay around and under his head, which seemed to act as a stimulant. He's up! He's down! He's up! He's down! He's down. No more kicks and blows. The cops conferred. Someone said they were waiting for a vet. Even from the bar you could see the poor beast sweat.

When the vet arrived, out came a needle and up went the horse. They both got a round of applause. The horse started trotting again—until the vet stopped him and ministered further to the unfortunate animal.

Finally, one of the people on the scene came in to set us straight. It seemed that the horse, whose name was J.J., had blocked intestines, and they were trying to help him clear them. If he were allowed to roll around on the ground—which he would instinctively do to relieve the pain—he'd make the knot in his insides tighter, eventually killing him. Apparently, just before the vet arrived, he was on his way out.

The vigil continued, albeit a better-informed one. The cops took turns walking J.J., who looked pretty frisky. Then, at 10 P.M., around four hours after this drama began, they led him into the barn, and the door was closed by a grim-faced cop. This should have been a tipoff to those of us who thought he would be all right. The next morning, one of J.J.'s handlers told us that he had been put to sleep.

John Clark



MINOR OUTRAGE

WITHDRAWAL SYMPTOMS

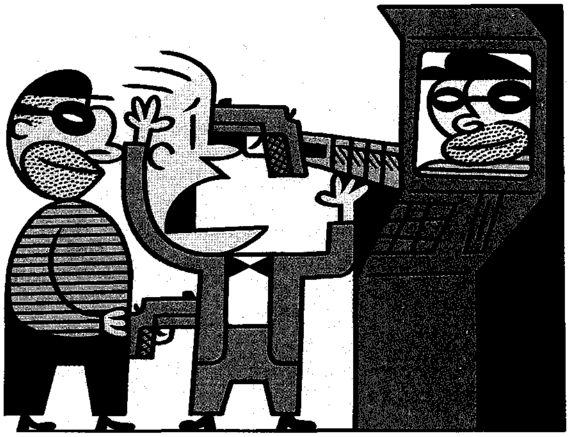
Not many doctors are afraid of nineties technology, but then, not many doctors have the problem Robert Lautin has with his bank's automatic-teller machine.

Dr. Lautin, a Manhattan radiologist, says $3,400 disappeared from his Citibank checking account through 22 mysterious ATM withdrawals. "I feel like Don Quixote, tilting at the windmill of the largest bank in the country," Lautin says. "But I've been a customer for seventeen years. They think I'm lying?"

The problem began in July 1990. Comparing his monthly statement against his receipts, Lautin noticed ten withdrawals he says he never made. Because he had waited a couple of weeks to open his July statement, his August report arrived shortly afterward—carrying twelve more dubious withdrawals. He brought both statements to the attention of his Citibank branch.

Investigations took about six weeks. The bank's conclusion: The money could have been withdrawn only with Lautin's personal card and identification code.

"The only time the card was out of my possession was when I was reading X rays, and then it was locked safely in my desk. Not even my wife knows my code," Lautin says. He dug up credit-card statements to prove he was out of town during three Manhattan transactions.



Then he noticed a segment on the Channel 2 news called "Troubleshooter," which told the story of a Manhattan woman who complained of having lost $1,000 from her Citibank account through two transactions made while she was out of state. The report said Citibank admitted no guilt but returned the woman's money "as a gesture of goodwill."

With newfound hope, Lautin resumed his crusade. He took his complaint to the Manhattan district attorney's office, which opened an investigation in February.

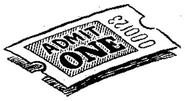
Citibank, however, maintains its innocence. "As it stands, we've had at least a half-dozen investigations into this matter," says bank spokesman Bill Ahearn. "The only way these transactions could have been made was with [Dr. Lautin's] card and personal-identification code." Such complaints are rare, Ahearn says, and usually involve a family member's using an unwitting customer's card. If Citibank compensated the woman whose story was told on Channel 2, Ahearn says, it wasn't out of goodwill—it was because her claim was justified.

The DA's office is continuing its investigation of Lautin's claim. The doctor concedes that the sum involved is a small fraction of his annual salary but says he's not in this for the money. He was skeptical about techno-banking from the start, and now he feels powerless: "How do you prove you *didn't* do something?"

Alex Williams

Illustrations: top, Paul Meisel; bottom, J. D. King.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

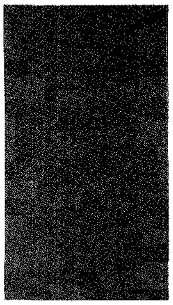
ASK GAEL

I'm in desperate need of serious pleasure.

Greatness has a momentum all its own. With a new young chef de cuisine (Eric Ripert, out of Bouley by way of Jamin and the Watergate) and a brand-new patissier (François Payard, of Lucas Carton) as well, Le Bernardin soars with fresh energy. New to the menu: monkfish with meat oil and shallot confit, black bass in lemongrass oil or crusted with Chinese spices. The prix fixe lunch is $42, dinner is $68—they're worth it.

Peter Freed

Give me a detour worth the trip. **Chef Larry Forgione has grafted a brand of An American Place onto Rhinebeck's handsome old Beekman Arms (where George Washington supposedly pepped up the troops and ate breakfast). Open year-round for breakfast, lunch, and dinner, with a new outdoor terrace, the restaurant celebrates the Hudson Valley with local chickens and venison, wonderful organic greens, sheep's-milk Camembert, barbecued native trout, and honey-glazed duck. For information and reservations, call (914) 871-1766.**



ART

"Ad Reinhardt": This incredibly illuminating and powerful exhibition of 95 works is the first retrospective ever put together by a major museum. The show opens with the artist's early works—a lot of collages and cutouts—and concludes with the famous "black pictures" that preoccupied him until his death, in 1967. The show runs through September 2 at the Museum of Modern Art.

TELEVISION

Naked Hollywood: This BBC series was originally shown in six parts, but the segment on Jerry Bruckheimer and Don Simpson was cut for its American telecast. Called "Good Cop, Bad Cop," an abbreviated 30-minute version is now being shown. (A & E; Sunday, September 1; 8 P.M.)

THEATER

Pageant: It's the smart writing, good production, and extremely likable cast that make this beauty-pageant send-up so much fun. There's Miss Bible Belt and Miss Industrial Northeast, an MC with bad hair, and the whole thing is staged at the glittery Blue Angel nightclub on West 44th Street.

Charlie Samuels

VIDEOS

Dances With Wolves **($89.98): The question is just how well all those grand buffalo stampedes and gorgeous John Ford homages will play on the little screen.**

WINNER OF 7 ACADEMY AWARDS
BEST PICTURE
KEVIN COSTNER
DANCES WITH WOLVES

The Comfort of Strangers ($89.95): Giorgio Armani gets big play in director Paul Schrader's eerie Venetian thriller starring Natasha Richardson, Rupert Everett, and Christopher Walken (with a very campy Italian accent).

A NOVEL
Closing Arguments
Frederick Busch

BOOKS

Closing Arguments, Frederick Busch: After more than a dozen novels and short-story collections, Busch hits it big with this courtroom thriller and story of a man facing a mid-life crisis. (Ticknor & Fields, $19.95.)

Saturday Night, **Susan Orlean: The author traveled across America and talked with hundreds of people as a way to find out just how we celebrate Saturday night. There are visits to a Manhattan dinner party, a debutante fête in Phoenix, a missile-launch facility in Cheyenne, Wyoming. Now in paperback. (Fawcett; $5.99.)**

SCENES

The Whiskey: Terry Quinn and Rande Gerber told *Women's Wear Daily* that they wanted their new bar in the Paramount Hotel to be a cross between the Algonquin and Max's Kansas City. But designer Philippe Starck, who created the hotel's dramatically modern interiors, did it his way—and the Whiskey's been packed since the day it opened.

Sonny Sharrock: With three hot records in the past year and a big, bold, vivid sound, this wildly improvisational guitarist has the critics coining all sorts of superlatives ("supergodly" was a recent one). On August 31, Sharrock is at the Knitting Factory.

MOVIES

Barton Fink: The Coen brothers go to Hollywood in the forties to pick up the story of Barton Fink, a hit New York playwright who goes West to write "serious" stuff. John Turturro plays this creative genius in the Coens' less-than-perfect movie, but the real star is the seedy Art Deco hotel with the ominous slogan "For a night. Or a lifetime."

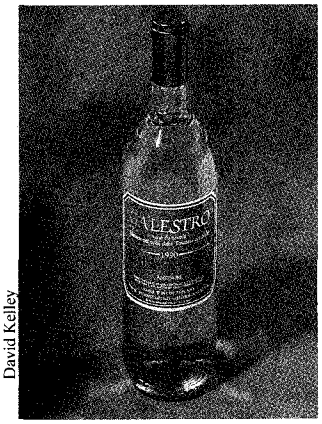
Melinda Sue Gordon

Pee-wee's Big Adventure: **For those who would like to remember the little guy before the Sarasota incident, there are midnight shows, every Friday and Saturday, at the Village East.**

TASTINGS

BY ALEXIS BESPALOFF

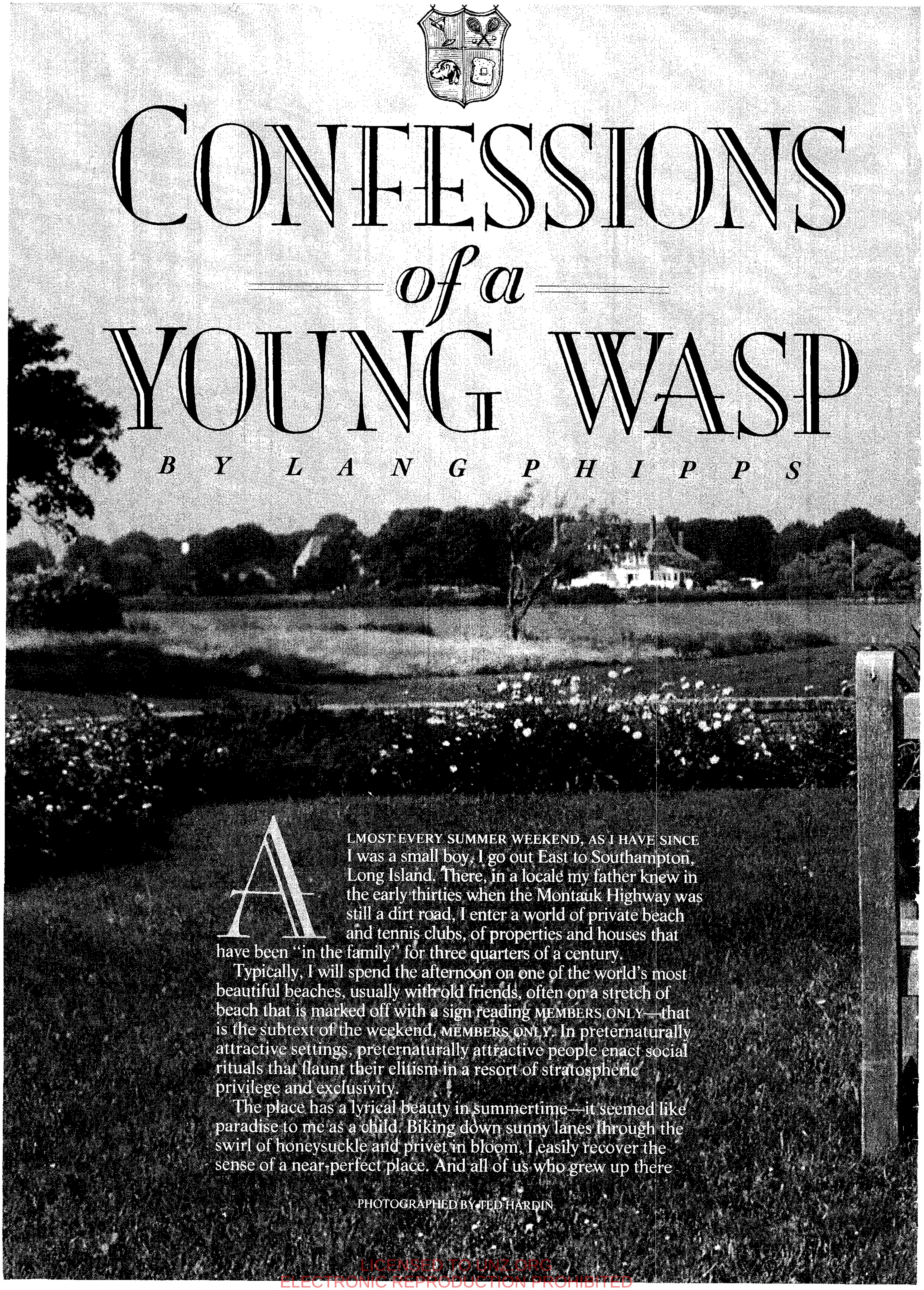
Antinori's 1990 Galestro (about $8) is a crisp, light-bodied white from Tuscany. It also happens to be perfect for the dog days of summer—either as a refreshing aperitif or as the perfect wine to accompany light summer fare.



David Kelley

CONFESSIONS of a YOUNG WASP

BY LANG PHIPPS

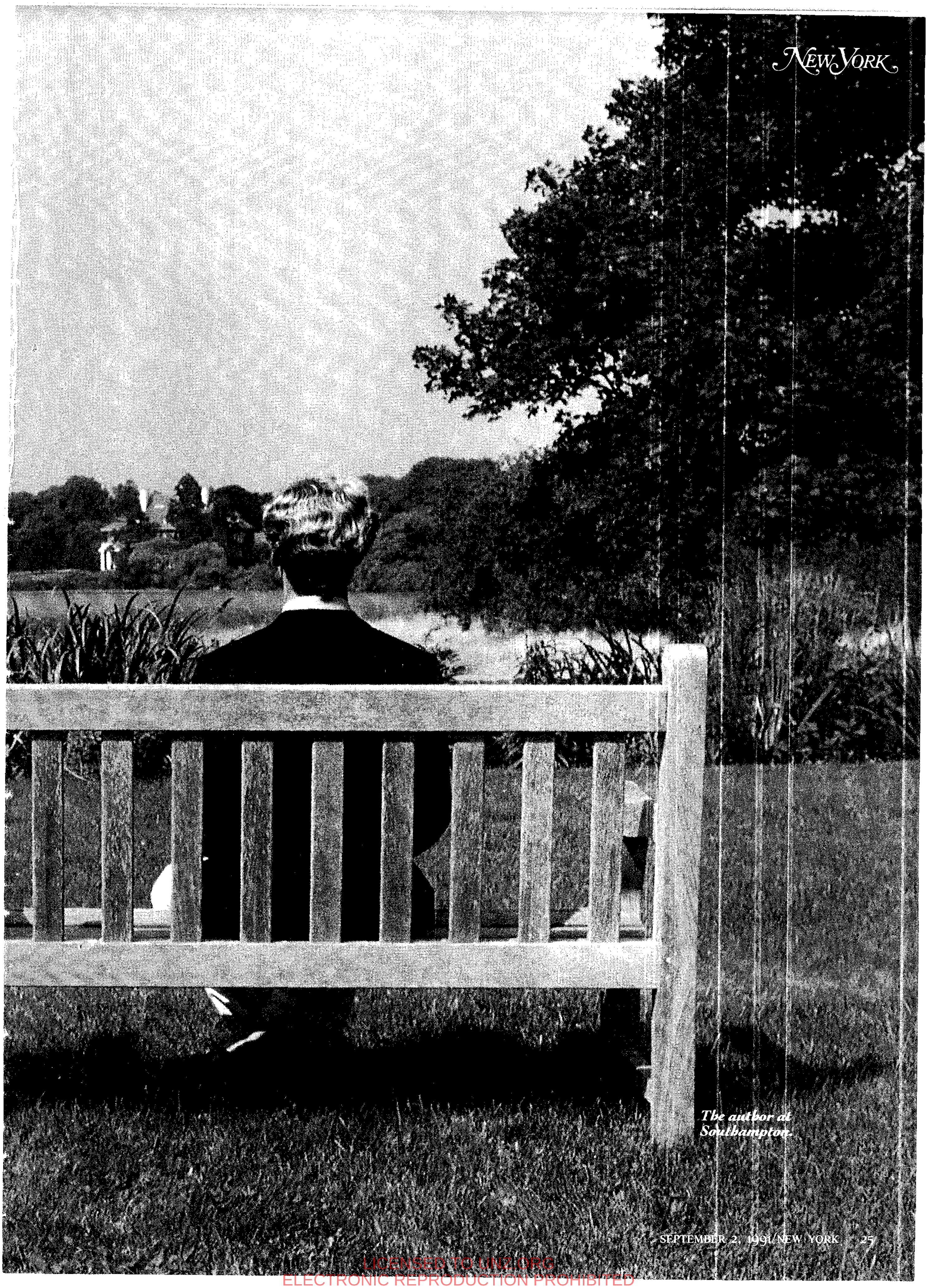


ALMOST EVERY SUMMER WEEKEND, AS I HAVE SINCE I was a small boy, I go out East to Southampton, Long Island. There, in a locale my father knew in the early thirties when the Montauk Highway was still a dirt road, I enter a world of private beach and tennis clubs, of properties and houses that have been "in the family" for three quarters of a century.

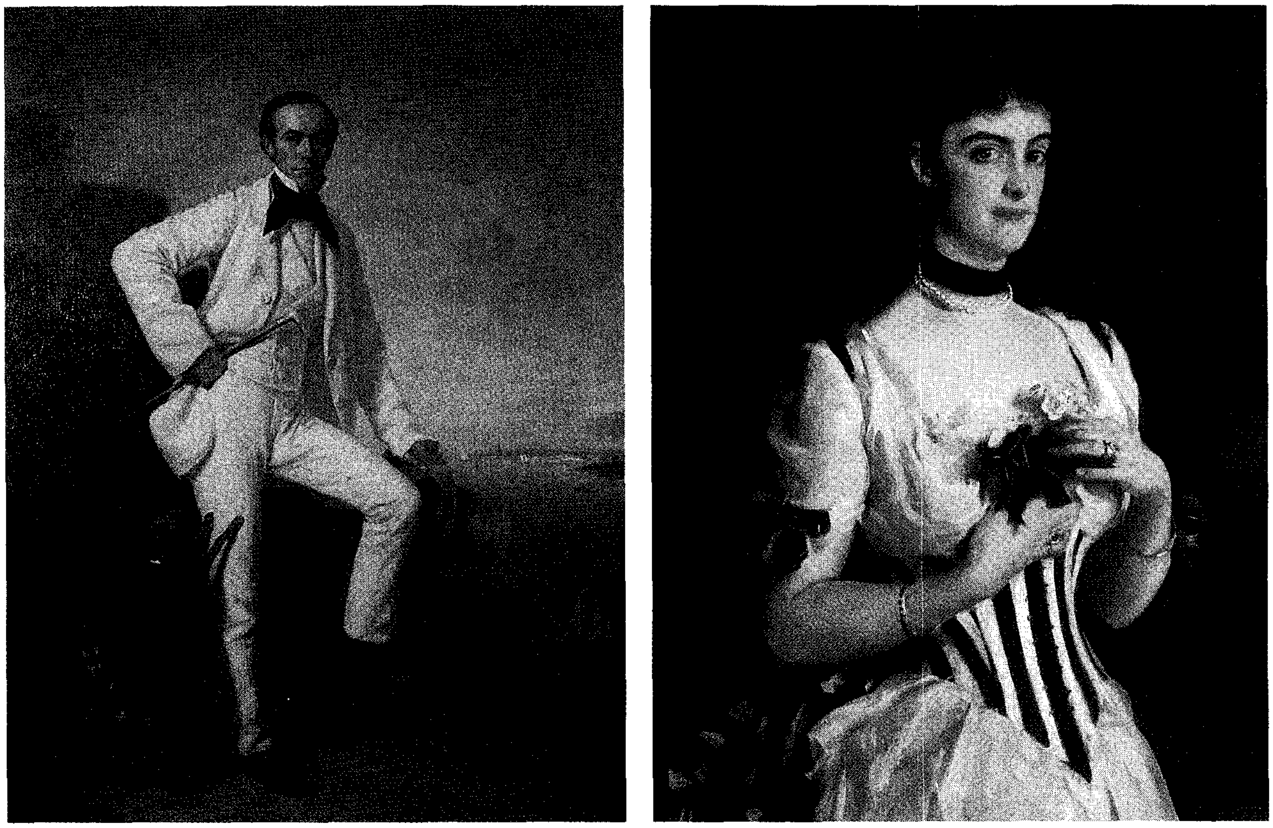
Typically, I will spend the afternoon on one of the world's most beautiful beaches, usually with old friends, often on a stretch of beach that is marked off with a sign reading MEMBERS ONLY—that is the subtext of the weekend, MEMBERS ONLY. In preternaturally attractive settings, preternaturally attractive people enact social rituals that flaunt their elitism in a resort of stratospheric privilege and exclusivity.

The place has a lyrical beauty in summertime—it seemed like paradise to me as a child. Biking down sunny lanes through the swirl of honeysuckle and privet in bloom, I easily recover the sense of a near-perfect place. And all of us who grew up there

PHOTOGRAPHED BY TED HARDIN



The author at Southampton.



Great-great-grandfather William Butler Duncan, and a Sargent portrait of great-grandmother Mrs. Wilton Phipps.

feel proprietary about it, that we are a part of it, that it is *our* sanctuary. It is almost painful to pull away from there on Sunday afternoon and return to the city.

Sticky-hot and choked with the reek of urine, I emerge from the subway in Brooklyn experiencing something like cognitive dissonance as I take in the full reality of Fourth Avenue and Atlantic. It disturbs me to think these two places—Brooklyn, where I now live, and Southampton—can exist simultaneously on the same island.

I FEAR FOR THOSE WHO HOLD ON TO THE LIE OF TRIBAL SUPERIORITY.

THE FIRST THING I NOTICE WHEN WALKING DOWN FOURTH Avenue is that very few people look like me: There aren't many blond heads. The Northern European type that dominated the society I found myself in all weekend is all but gone, and the unnatural but comfortable experience of facing döppelgangers at every turn is now replaced by the discomfort of being different, of suddenly being what's "wrong with the picture." This feeling has taken some getting used to since I moved to Brooklyn: After all, I'm a New York Wasp, and my upbringing has always reassured me that I am "in" and the rest of the world "out." All weekend, my appearance and background have been my armor. But as I walk down Fourth Avenue, I'm aware these strengths are suddenly my vulnerability. I feel a sudden fear for the people I've grown up with who still hold on to the fiction of tribal superiority that confuses style with substance, unaware that the dust of their crumbling bastion is already obscuring their vision.

I was born and grew up in a strictly bounded section of Manhattan that began at 59th Street and ended at 96th Street. This northern limit was the deadline, and any knowledge of what lay north of it came through the window of the Campus Coach bus that took me and my schoolmates to and from Randall's Island, where we played afternoon sports.

On my father's side of the family, my forebears are New Englanders, old New Yorkers, Virginians, and a lot of English. His mother was one of the Langhorne sisters, five Virginia beauties of vivid romance. Irene married the artist Charles Dana Gibson and was the original "Gibson Girl." Nancy married Waldorf Astor and became the first woman member of Parliament. Her country house, Cliveden, where my father spent much time with his cousins as a boy, was a controversial cynosure of culture and politics before the Second World War. My mother is from an old southern family that has the obligatory Confederate general in it somewhere, rattling an illustrious saber.

MY SCHOOLING WENT ALONG CLASSIC ENGLISH guidelines: all-boy private grade school, Buckley; all-boy private boarding school, Brooks; and then on to college at Duke. The gist of my training for college consisted of a thorough knowledge of Greek mythology and European history, the ability to translate Latin, and the art of proper essay writing. As a child, I was sent to dancing school at the Colony Club and began there the chaperoned social life that culminated in the Gold and Silver Ball when I reached my teens.

From birth through early childhood, I was raised by a professional English nanny in the days when Wasp mothers had as little to do with hands-on child raising as possible. My nanny would wheel me in a pram through the mall in Central Park to the sailboat pond, where she met the other nannies and their charges. I grew up with these boys and girls. I learned to swim at the Southampton Bathing Corporation and to play tennis at the Meadow Club. Camp was a place run by a sports teacher from Buckley, and I knew most everybody there. Everywhere I went, I knew everyone from childhood and the recognition was precisely tribal.

The constrictions of the tribe, the clan, the club of the New York Wasp to this day include maintaining the appearance of propriety at all times—the right job, an almost military adherence to grooming and dress based on turning yourself out as your nanny did—the result being men and women in their forties who haven't changed their hairstyle *ever,* the men parted on the left and combed dead across with a wet comb, the women pulling their lank, shoulder-length hair tight off their face with a barrette: They look like nothing more than very old children.

The great emphasis is on the idea of tradition, the tidal repetitions of inherited form and their patterns of sameness. The tribe *is* the world and has no need to change or assimilate; others will try to assimilate into the tribe, it is assumed. Naturally xenophobic and insulated, the Wasp has the moated psychology of an islander. The island is, in fact, a classic Wasp motif. So natural is their islophilia, I wonder if it isn't something of an atavistic call to England, the Wasp's ancestral island.

IN MY LIFE I HAVE KNOWN THREE TYPES OF WASP, WHOM I will call Old, Vestigial, and New. The difference between these generations has everything to do with how meaningfully their traditions and values have connected with the country at large, and their personal weight in the marketplace and affairs of state.

The men and women of my great-grandparents' generation were the mold, the Ur-Wasps. They lived in an America, still small, where there was a plutocratic ruling class of mostly English stock. Beginning in the mid–nineteenth century, capitalist dynasties like Morgan, Whitney, Vanderbilt, Mellon, and Harriman, whose fortunes were founded on the industrialization of America, replaced the older agrarian or merchant families with roots in the eighteenth century.

Members only: With his mother—sister Sally behind—and, above, with great-aunt Lady Astor.

Suddenly a new strain of Wasp emerged whose power was based in industry and banking, leaving behind forever the Adamses and their ilk, whose power reposed more in ideas than in commerce. The Ur-Wasps, whether or not you agreed with their capitalist tactics, had, to say the least, a robust and substantial vision of who they were and what they were about. And because of the wealth they accumulated and the privilege they assumed, they opened a psychic space in American history that, despite the weakening of the Wasps, endures to this day and still makes them a subject of cultural preoccupation.

The offspring of the Ur-Wasps, first in line of inheritance, were the Old Wasps. Old Wasps like W. Averell Harriman, John Hay Whitney, and Paul Mellon had a sense of sovereign power, a long-term and tangible connection with the physical country and its development. Their fathers had made great piles of money here, and in gratitude, they refunded their good fortune by leading lives of generous service. In their houses, clothes, and sporting lives, they had the grand style of European dukes.

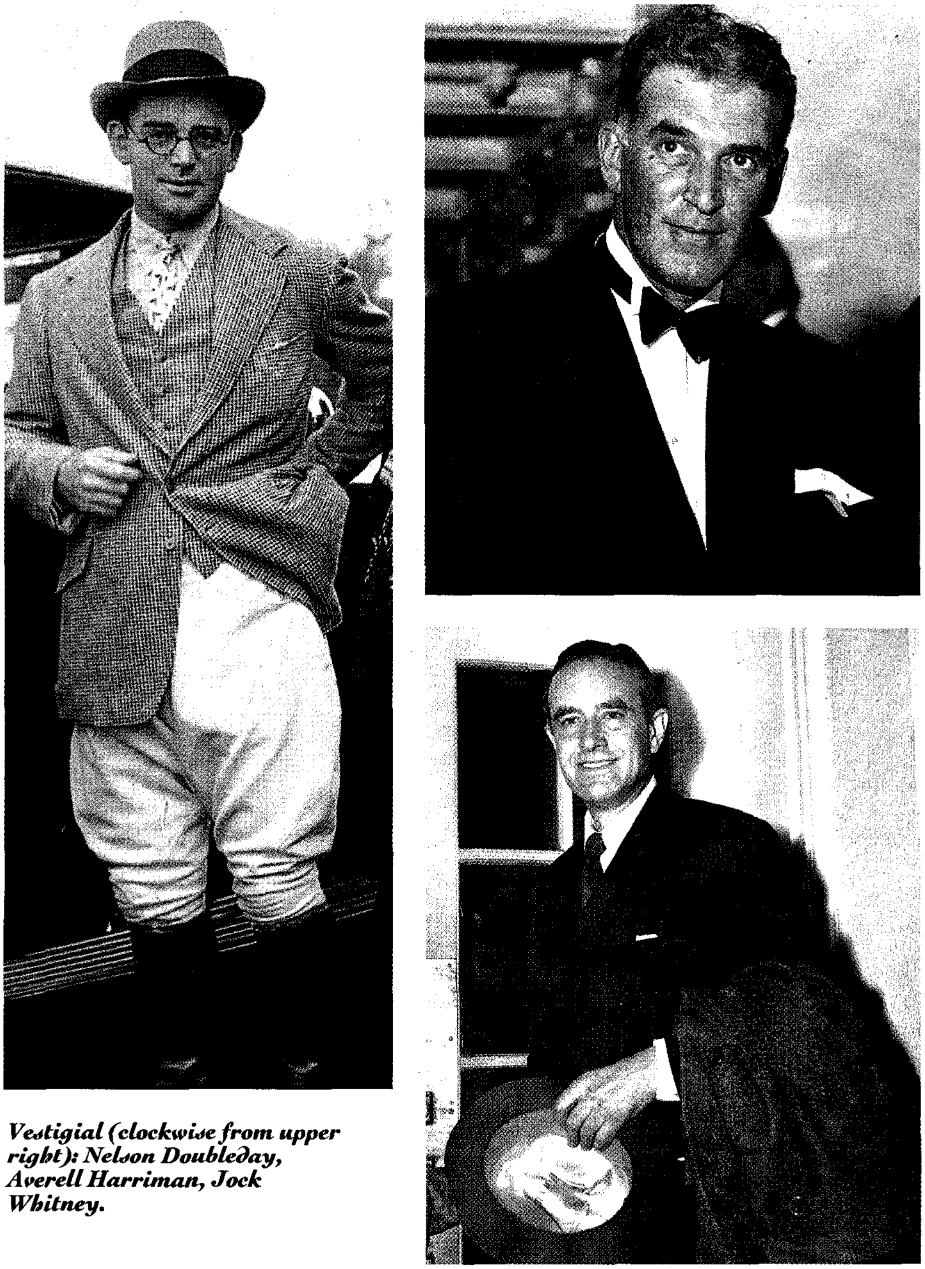
In a long career that began at the family's railroad concern, Averell Harriman moved into public life in the thirties as an officer with the National Recovery Administration, then was named ambassador to Russia and the Court of St. James's. He served as secretary of commerce in the late forties and in 1948 was appointed U.S. representative abroad for the Marshall Plan. The last stroke of this distinguished career was Harriman's vital role at the Paris Peace Talks in 1968–1969.

John Hay "Jock" Whitney had another protean career, in which he managed to combine publishing, horse-racing, diplomacy, and philanthropy. He owned and ran the New York *Herald Tribune,* owned and raced a world-class stable, served as the ambassador to the Court of St. James's, and served on many corporate boards.

THE SECOND GENERATION OF INHERITORS I CALL Vestigial Wasps. These people, my father's contemporaries, have survived the mid– and late–twentieth century, whose seismic events changed America irrevocably. Decade after decade, their America has become more unrecognizable, and they've begun to sense that Wasp traditions and values are being swept off to the side of the turbid current of national life. Accustomed to sailing surely in the swiftest waters of this force of history, the Vestigial Wasps find themselves suddenly in a brackish tributary. Their ethos has only a personal resonance now, and, like the British royal family, they must resort to ceremony and "style" to keep alive traditions that once buttressed empire.

The gentleman's club like the Brook or the Racquet is a refuge of tribal sanctity for the male Vestigial Wasp. A visit to the bar or steam room, seeing the portraits of venerable members or the very stolidity of the building, is a balm to him.

George Bush is of the right generation and background for Vestigial Wasphood. He is Greenwich, Andover, Yale, Skull and Bones, and so on. But Bush has tried to adapt to the wider world. He uprooted from the Northeast and made his mark in politically tough, all-American Texas. He bombs around the Maine coast in a gas-guzzling powerboat instead of a genteel ketch, and claims he likes pork rinds and country music as much as any truck driver. He practices divisive, hardball, ungentlemanly politics at home and seems to revel in war. But how much of this is genuine and how much the contrivance of handlers is impossible to say. Is Bush's syntax so strangled and baffling because he's afraid his natural patrician speech will chill the electorate?



Vestigial (clockwise from upper right): Nelson Doubleday, Averell Harriman, Jock Whitney.

In better times, Vestigial Wasps gave coming-out parties for their eighteen-year-old daughters. Often the high point of the summer's social calendar, the coming-out party was a lavish deal "created" by the decorator of the moment. Tens of thousands were spent on getting it right: a tidal wave of flowers, catered food that was often hot when you got to it, at least two fevered bars, the society orchestra, and, of course, clouds of pink and white balloons that, blissfully buoyant, bobbed in the breeze.

For Vestigial Wasp women, the charity committee is a career obligation. The Ladies Who Lunch do so at Upper East Side restaurants like Mortimer's or Le Bilboquet, but they talk like captains of industry about selling the annual events that raise funds for the Central Park Conservancy or Sloan-Kettering or the Southampton Hospital. It is a ceremony that will always be enacted by Wasp Women, whether the dewiest newlywed or the crustiest dowager.

One bit of Vestigial Wasp style that seems nontransferable, though, is the way of speaking.

If you were to sit quietly for a while, some late afternoon in the library of the Racquet, Harvard, or Brook Club, you would hear, over the unmistakably Waspy creak of an old leather armchair in which a big-boned body is moving, the sonorous drone of the Vestigial Wasp. It has been called "Wasp lockjaw," although that doesn't really describe it very well.

FAMILIAR BUT RAREFIED, this accent has simply disappeared in the transit from my father's generation to mine. I know no one my age who speaks like this, and anyone who attempted to do so I would assume to be a fraud. Most of America thinks Thurston Howell III of TV's *Gilligan's Island* has the accent, but the real thing is closer to George Plimpton, who recently lent his voice, to great effect, to Ken Burns's award-winning series *The Civil War*. The accent prevailed in a pre-television America, before the onset of mass culture. It remained unchallenged until my generation, which, despite its privilege, is no more immune to the effects of an invasive culture than any other part of American society.

It is an accent that belongs to the past, to things "lawn gawn." It's simply "obsuhd" to hear a Vestigial Wasp talking about modernisms like Nintendo or rap music. Imagine Nelson Doubleday intoning "Grandmaster Flash and the Furious 5." He'd make it sound like a hot jazz combo that played his older sister's coming-out party back in 1925.

The accent is actually rather beautiful and pleasant. I think part of its beauty is its fragility, which is like the tenuousness of a white rhino or a California condor, poised at extinction.

It can be devastating when used in a haughty or arrogant manner. Years ago, my father overheard this exchange in a club. A man who was listening to another tell a rather long-winded story suddenly stopped a passing waiter and said, "Would you mind listening to the rest of this man's story; I have somewhere to go," and got up to leave.

Like too much of the world of Vestigial Wasps, their accent belongs to another time, further pushing them into the margin of the present day, making them more and more a historical curiosity.

The children of the Vestigial Wasps are the New Wasps, my generation. In Whit Stillman's film *Metropolitan*, the type is pretty much put under a slide for the world to see. The characters in the film are all people I have known and probably, been myself.

The New Wasps are vain and silly people, terminally blinkered and naïve. They have the unmistakable lifelessness of people who even at apparently spontaneous moments are stiltedly self-conscious. They define that meaning of the word *fey* that is "weak." They wouldn't know a feeling if it fell on them and live carefully scripted and bounded lives designed to keep messy emotions at a safe remove.

They pride themselves on a limited view of life, arrogantly

Photographs: left, Archive Photos; right, UPI/Bettmann Newsphotos (2).

calling their fear of things unfamiliar "discretion." They drink too much and lack passion. When encountered one-on-one, marooned without the blanket identity of the tribe, they suffer from a complete loss of personal force.

By "vanity" I mean the time I was fourteen and a boy my age approached me at the beach club and, pointing out that we had on the very same shirt, asked was I going home to change it or should he.

By silliness I mean, for example, the New Wasp male's sense of humor, which is still giddy and scatological in men 35 years old, and the obsession with having "fun"—light, unchallenging, usually liquor-assisted activity that fills a disproportionate part of the New Wasp's life. It is as though meaningful work were not fun and had to be compensated for, as if life consisted of the school vacations when one was ten and it was okay to do nothing but have fun.

New Wasp women have the cosmetic side of their sexuality down—they know how to catch a man's eye, but they don't know what to do once they have him. They are at once naïve and filled with a hard-edged sexual acquisitiveness.

THE EMPHASIS IS ON TRADITION, THE TIDAL REPETITION OF FORM.

THE NAÏVETÉ doesn't come any purer than the moment a 30-year-old New Wasp woman asked me *in complete mystification* at a dinner party what this word *clitoris* was that she'd just overheard at the table. She'd never bothered to ask Mom about that one, and evidently Mom hadn't bothered to tell.

A general immaturity about sex and the odd combination of childish apprehension and obsession with it make the New Wasps as lousy in bed as upper-class Brits, who suffer the same symptoms.

An example of their pathetic misuse of "discretion" is a New Wasp male's categorical refusal to buy something he needed because the store was on the West Side. "I don't go to the West Side," he said, as if announcing he never drank Beaujolais Nouveau. What he meant was "I'm uncomfortable unless everyone looks and talks like me."

This xenophobia readily twists into anti-Semitism, which is alive and unwell in Wasp culture. The Upper East Side nightclub called the Living Room—now closed—drew people from everywhere but was tagged "the Levine Room" by some clan members who wouldn't set foot in the place for the same reason they eschew the Upper West Side.

New Wasps love to drink. Liquor helps them keep feelings buried and supplies giddy fuel for fun time. They favor sweet rum drinks, like novice drinkers or college kids at Trader Vic's.

New Wasps favor places like the bars at private clubs where drinks can be signed for (in someone else's name, it's hoped: Wasps are cheap, cheap, cheap), parties where the liquor is free and plentiful, and certain meeting places they can take over en masse, like Mortimer's and Shelby.

NEW WASP STATUS SYMBOLS ARE NOT HEAVY-handed like Rolexes or BMWs but things we grew up with—like the perfectly rendered black tie. The trophy woman, the "babe," is how New Wasp men conduct their one-upmanship. The hotter the babe, breast implants, nose job notwithstanding, the better the impact upon entrance to a party or club. Any evidence you're getting laid, a lot earns high points and envy.

In many ways, New Wasp men are like little boys when it comes to women, who are seen as both threat and quarry, never as equal. For a New Wasp male to be perceived as a lady-killer is vital to his sense of masculinity and power. I can't help wondering (*pace* Sigmund) if all this frantic skirt chasing isn't a maneuver to engage Mother in some way.

For New Wasp women, status is celebrated in expensive objects like Chanel bags or Cartier baubles or bibelots from A La Vieille Russie. And more and more lately, they go in for surgery to help them fill out their Fendis, making them better trophies and more appetizing to the much older, often married, men of power and wealth who are *their* trophies.

Although inept in practice, they focus much energy on sex to achieve certain ends. I jotted this in a notebook not long ago about young New Wasp women I have known:

"What's sickening about these young women is the lack of innocence—were they ever innocent? Brought up materialistically, the cosmetically desirable object, the status prize, and they are never satisfied, because they always find they don't want what they have. Shiny new, new things carry meaning about who they are in the world.

"Bred to be always clean and comely, perfectly groomed, they want a look that is idealized and new, like a diamond cut into symmetrical facets that never ages. They are very like their jewels, cold and artificially refined: Précieux Stones."

More than their fathers, who might still have substantial jobs at the family firm or a diplomatic post, the New Wasps are entirely about style. In three generations, the connection with a system of human values that derives from a knowledge of why you are what you are has been lost in the frenzy to get into clubs, stay on the "A" list, wear the right clothes, do the charity balls, weekend at Newport, Southampton, and Greenwich, and marry not so much the right background anymore as the right look. The high-Wasp fraternity may have been socially aggressive in the past, but that aggressiveness was fueled by great vitality that led to the founding of railroads, banks, and such. I imagine the salon of Mrs. Astor's 400 contained not only some great pictures but also some pretty heavyweight conversation.

With an identity no deeper than the layers of oil paint in the ancestral portrait, the New Wasp is a parody of himself. This fact has not been lost on Seventh Avenue, which has been making an Old Wasp fortune knocking off a look that is already once removed from the original. Stung (pardon the pun) by the irony, certain hard-core Wasps swear they wouldn't be caught dead in Ralph Lauren.

And yet, peeking into the enclave, I have begun to notice something very interesting and telling: An outsider of any background, ethnicity, or sexual orientation will be welcomed inside, *only so long as* he or she has perfectly nailed down the Wasp look. The studious and hardworking epigone who has mastered the style, burnished the Old Guard glamour to a shining ideal, will not only be accepted but fêted, gushed over, adored, talked about, and, in some cases, proposed to.

THE RUB IS SIMPLY THAT WASP IMAGE HAS BECOME WASP identity, and anyone who cultivates the image lovingly enough validates it. Their idolatry says, "Being a Wasp is still desirable, is still important." To a group that must intuitively sense its dwindling clout in the world, this is food for the soul. It is a case of safety in numbers now, and new believers add more voices to the chorus of denial of the fact that, like the British empire, the sun has set on Old Wasp hegemony.

The fantastic success of Ralph Lauren, who represents to the clan the bellwether agent of the appropriation of Wasp style, could have happened only now, in the era of the New Wasp.

The key to Lauren's multimillion-dollar business is the marketing and the advertisements that so brilliantly capture the "look." I would be hard-pressed to find any photo from my boarding-school or summer days that, placed side by side with a Polo ad, would show its artifice. If anything is wrong, it is the newness of the clothes and accessories; no matter how good our clothes, Lacoste shirts or Gucci loafers attained classic status only after a couple of summers' abuse when they were thoroughly worn-in and comfortable. With Polo, J. Crew, the Gap, and such, there is a worldwide glut of clothing that pays homage to the Wasp image. I am fascinated that this is happening in a time when Wasps are fading like a summer tan in October.

Could the attraction be the homogeneity of breeding, the illusion of purity and order that projects from these tribal pictures of a people of stereotyped good looks: tall, sturdily built, with healthy skin and hair and teeth and idealized coloring—blond or highlit-brown hair and blue eyes? In a universe where we are told chaos is the only law, is it a comfort to see the order these people seem to bring to living, to their immaculate houses, the jewellike precision of their gardens, their "model" children, and their clubs, a utopian society not so much in its harmony as its lack of dissonance?

THE RUB IS SIMPLY THAT TODAY, WASP IMAGE HAS BECOME WASP IDENTITY.

IN SOME OF THESE CLUBS, THE EFFECT, OF COURSE, IS monotony. Two of the most coveted clubs in Southampton—the Bathing Corp. and the Meadow Club—are traditionally Old Guard bastions. Neither is officially restricted, but the two societies couldn't feel more different. In the interest of bending a little to the prevailing wind, one—the beach club—has loosened up a policy that had let in only "legacy" types or those with an acceptable lineage and social profile: aquiline, yes; Levantine, only a tiny few of the most assimilated. The sense here is artificial, as in artifice, as in art. Spending a lot of time here, one feels like the real world has vanished.

Down the lane, the Meadow Club is another place entirely. I have thought often about its relative progressiveness in admitting a few Jewish people and dynamic, controversial businesspeople. I have thought about it in particular because my father is its president. A few summers ago, I wrote down these thoughts on the two clubs:

"Against the Meadow, which has an appearance of Old World propriety but whose membership puts it near the hot center of a new world of successful men and women on all sides of the genera 'ladies and gentlemen,' the beach club is blandly uniform. It has none of the scary New York edge that is felt when people sharing only ambition and talent cross-pollinate in one marketplace or another.

"Whether the Meadow Club is a marketplace or not, I'm sure scuttlebutt on current deals is often volleyed back and forth on the courts or even the clubhouse porch. Compelling is the sense there of bare, ugly, miscegenating lust for power all dressed out in white, behind a façade of. . . green-and-white awnings that wave down on perfect grass courts laid out in reassuringly unvarying rows.

"Not remotely a 'sunny place for shady people' but a more real world than the beach club, which is so pure it seems endangered."

And yet a childhood of programming in tribal life, with its strict conventions of style, its protocol, left me momentarily unprepared when I entered the Meadow Club two summers ago and came face to face with the Hollywood actor James Woods. "What's *he* doing here?" I thought reflexively, aghast, feeling like sanctuary had been penetrated by an interloper.

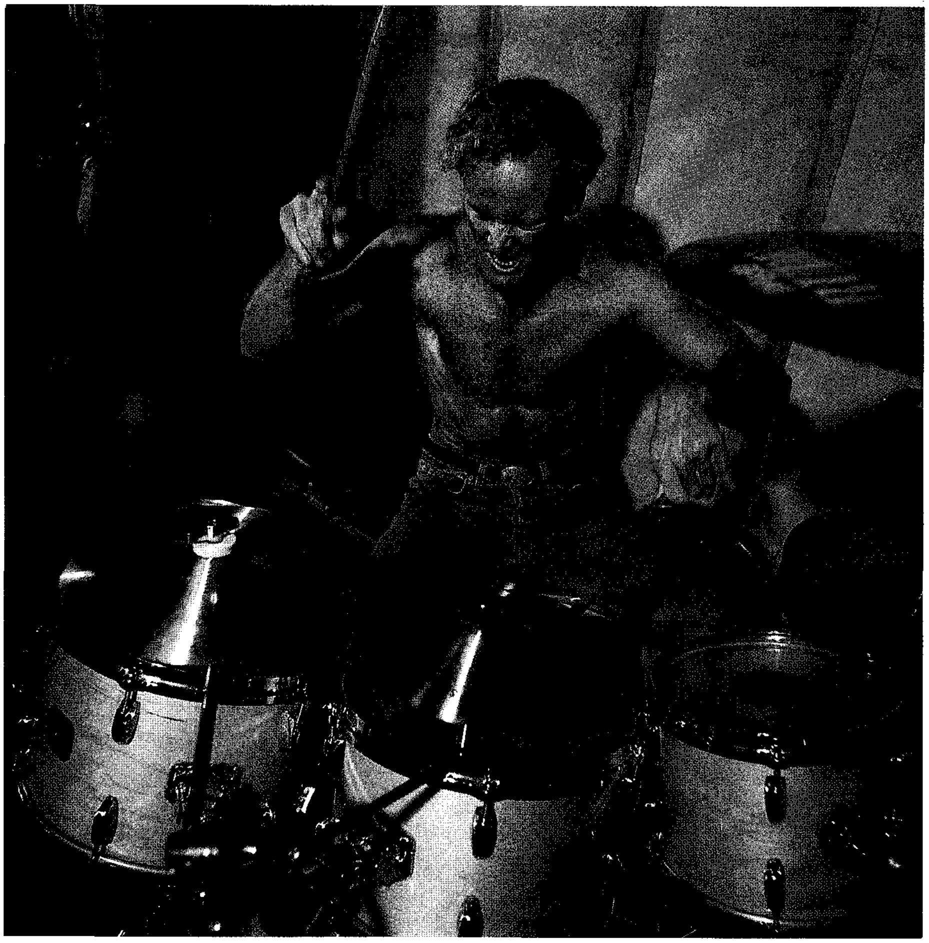
In an instant, I remembered that one of the club members is tight with Oliver Stone, the film director and Woods's friend. Woods was obviously a guest of this member, staying the weekend at the club. A pretty cool thing actually, but for just a moment I was thrown: The contrast had been *too* much.

Should one continue to hide behind the façade of style and "insulate, insulate," one could end up like Sherman McCoy, Tom Wolfe's paragon of New Waspitude in *The Bonfire of the Vanities*. Sherman wouldn't dream of taking the subway down to Wall Street, as his father always did; Sherman rode in a liveried car, windows shut tight on a chaotic, Third World New York. He played life in strict accordance to the script: the fictional equivalents of the Racquet Club, the Park Avenue duplex, Chapin for the child, the Bathing Corp.

But he was not quite prudent enough. He fell for a lusty married woman of questionable background who released his strangled sexual energies, and soon found he'd unlidded Pandora's box. For her, he did proscribed things that blew away the chalk-line boundaries.

There are easier ways for the New York Wasp to join the world outside the enclave, to become alloyed by exposure to a more flexible and robust metal. Losing your family money is one way, though scarcely easier than Sherman's. It is embittering, and many people in this situation will do anything to carry on the game. They will borrow, freeload, steal, even get a job (horrors!) to keep up appearances. Or, if their prayers are answered, they may marry back in.

But the best reason to leave it all behind and assimilate is that assimilation is more attractive. The traditional Wasp reading of "attractive" has to do with patterns that don't clash, rigidly polite children, and soigné surfaces. I mean "attractive" in the sense that assimilating the wider world makes life, certainly life in this city, easier and *safer;* it is empowering.



Assimilation: Beating the drums in Brooklyn.

PRESUMING MYSELF TO BE A CREATIVE TYPE AND A maverick, I have always felt a little out of step with the tribe. Moving away has been natural, although never easy. I left Manhattan for Brooklyn—an almost unthinkable notion for a member of a group that won't even go to the West Side—four years ago and had awful doubts about what I'd given up. Had I finally passed the point of no return? (I settled well beyond the confines of Brooklyn Heights and its old-Wasp history.) I have pursued things members of the tribe aren't meant to. For instance, since earliest childhood I have been fascinated by the drums. It probably all started the first time I witnessed a parade on Fifth Avenue, my tiny heart pounding along with the great mythic voice of the bass drum. Over the years in dozens of bands, I've played every conceivable style, including the polka when I lived for a time in Montana. Recently, I have played in a Latin rock band in which I was the lone *blanco.* I am a reggae specialist who went by the name "Drummie."

After a year, I realized I was very comfortable in Brooklyn; it made sense to me. I live in a civilized amount of space for a sane rent, and the neighborhood, at the margin of Park Slope, is human in scale and cozy. With its gas lamps and well-tended little garden plots, it is a place my English antecedents would far prefer to Manhattan. The fact that my street is racially mixed and I feel at home here has been a source of pride and security to me.

Once one gets over the obsession with style, I have found qualities of substance may emerge. I realize that no matter where I live or what I wear, I will always value politeness, order, books and learning, tradition and family pride, and hard work: Here is the real legacy of my background.

I still go to a couple of black-tie parties every year and still find Southampton irresistible. But I don't confuse these things with those true values that can still be called "Wasp" values.

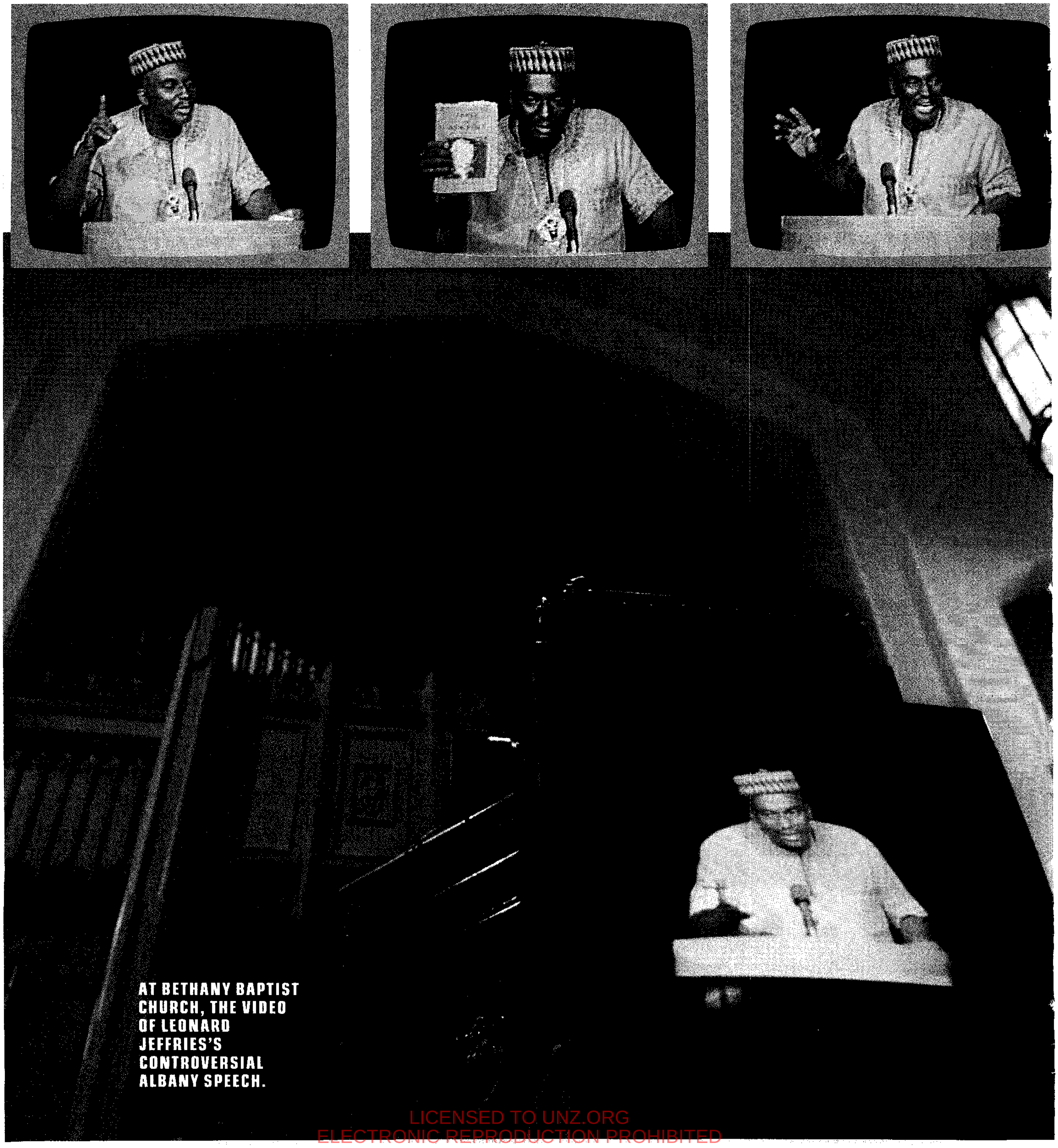
I RECENTLY OVERHEARD SOMEONE AT THE BEACH USE THE phrase "the browning of America." As they read more and more about new demographics in the newspapers, the tribe may feel a fear of becoming part of a minority of European whites in New York City. They are still wealthy, though few on the scale of the new, non-Wasp billionaires, and have political influence, but it seems to me their real capital is the notion of natural sovereignty. This idea's collective power can obtain only as long as the clan stays together, for a Wasp diaspora will mean the loss of identity to those who look to the group, to the style ethos, for identity. A Wasp diaspora will surely mean the final dispersal of Empire.

And what will happen when the world loses its taste for Wasp style, moves on to the comfort of the next selected fiction? Chagrined to realize they needed Ralph Lauren all along, the New Wasps will have to dig down deep and relocate their very selves to find the stuff to survive on. If they can think of themselves as avatars of the Ur-Wasp, exploit and develop their inner resources the way their great-grandfathers capitalized on iron and oil and livestock and gold, they may come into their own.

But without pluck, imagination, and drive, they will end up like the children of the "ruling" classes in England who have nothing in the world anymore but the grandiose alcoholic lie that they are better than everyone else, when in fact they are just barren, prating ghosts: a horrible fate. Complacency will topple any top dog. It's not too late for the Wasp to start looking over his shoulder, back to his forebears for inspiration, and at the new world rising that would bury him. ■

Photograph by Peter Freed.

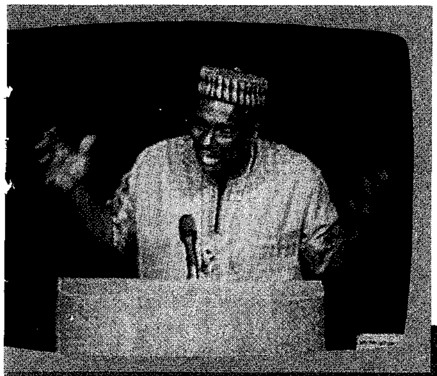
DOCTOR



AT BETHANY BAPTIST CHURCH, THE VIDEO OF LEONARD JEFFRIES'S CONTROVERSIAL ALBANY SPEECH.

The Rise of Afrocentric Conspiracy Theorist Leonard Jeffries and His Odd Ideas About Blacks and Whites

BY ERIC POOLEY



Donal Holway (4)

Nina Berman/Sipa

ON A HOT AUGUST NIGHT IN THE Bedford-Stuyvesant section of Brooklyn, 2,000 people were gathered inside the graceful old Bethany Baptist Church. They fanned themselves with protest literature, frowned in concentration as they listened to the voice echoing through the church, and craned their heads to see the altar—which was empty except for a television monitor set up on a pedestal in front of the pulpit.

On the screen, a man in an African cap and powder-blue tunic was holding forth: Dr. Leonard Jeffries, 54, professor of black studies and chairman of that department at City College, was talking about the slave trade in a videotaped replay of the speech he made last month at a state-sponsored black arts festival in Albany.

He attacked those who say that Africans sold other Africans into slavery. "Let's talk about who financed, planned, operated, maintained the slave system," he said. "Let's talk about every slave ship being blessed by a Protestant minister or a Catholic priest. . . . Let's talk about the Danes, the Dutch, the Portuguese, the French, the Scots, the Swedes, the Brandenburg Germans . . . Jews and Gentiles, Arabs and Christians. Let's deal with the whole ball of wax."

Then, instead of doing that, he held up a series of books—"documentation" about Jewish slavers. He claimed that the "Jewish grandees" of Spain had helped lay the foundation for the African slave trade. "We have the names," he said. "We know who they were, *what* they were, what they controlled." In truth, historians say, although there were Jewish slavers, they neither invented nor dominated the trade; medieval Muslims were trading black slaves long before the rise of Jewish mercantilism. There is "overwhelming evidence," slavery historian David Brion Davis told New York *Newsday*, "that light-skinned Arabs, Berbers, and Persians invented the long-distance slave trade."

Up in the balcony, where I was standing in a crowded aisle, people didn't seem interested in historical complexities. A man behind me was speaking into my ear: "He's telling the truth—he's got the documentation."

"We're not talking about most Jews," Jeffries cautioned at one point. "Most Jews were being beaten up and down Europe, persecuted for being Jewish. We're talking about rich Jews."

"Write that down!" said the man. "That proves he's not anti-Semitic!"

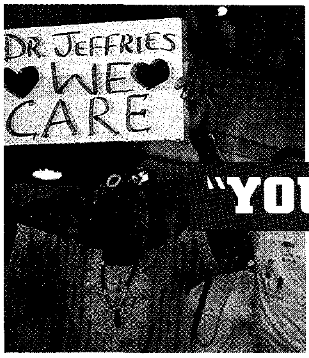
"We are now preparing the *ten volumes* dealing with the Jewish relationship with slavery," Jeffries continued. "So we can put it in the school system."

The school system—far more than the slave system—lay at the heart of Jeffries's diatribe. What were first reported as almost random slurs weren't so random. Just as the Jews financed slavery, Jeffries suggested, they engineered Hollywood's "system of destruction of black people," and they plotted the latest conspiratorial attack on blacks: opposition to multicultural education, the nationwide movement to broaden curricula to include minority perspectives. He had in mind a few "slick and devilish" educators, some Jewish, who oppose his radical, Afrocentric version of multiculturalism. People "who happen to be Jewish," Jeffries said, "have blinded us to the attack coming from the Jewish community. Systematic. Unrelenting."

Those people, including former Columbia professor Diane Ravitch and historian Arthur Schlesinger Jr.—who happens to be Unitarian—have spoken out against Jeffries and other curricular revisionists who, they feel, are turning multiculturalism into something divisive and anti-European. Jeffries has been immersed in this debate for years. He would like the schools to teach a number of largely unsubstantiated theories as fact, and his own work is dedicated to proving that "black Africans of the Nile Valley" are the source of all science, mathematics, and religion. Mixing racial attacks and historical polemic with demands for a curriculum based on both, his speech muddied the multicultural waters even more.

Broadcast several times on a state-funded cable-television station before it was reported this month by the New York *Post*, the speech touched off one of the city's periodic racial spasms, including charges of anti-Semitism against Jeffries. Late in his speech, as if anticipating those charges, he surprised the crowd and revealed something about himself when he described his years at a white college in the late fifties.

"I was the president of the Jewish fraternity," he said. "The king of the Jews."



SUPPORTING JEFFRIES.

"YOU HAVE TO HAVE melanin to be human. White

WHO IS LEONARD JEFFRIES? In the weeks since Jeffries's speech became public, most New Yorkers have become familiar with his theories: that an abundance of the skin pigment melanin gives blacks intellectual, creative, and physical advantages over whites; that humans of African descent are "the sun people"—humanistic, communal, warm—while humans of European descent are "the ice people": materialistic, warlike, greedy, "the cold rigid element in world history." According to a student named Fred Rueckher, Jeffries once told his class, "If I had my way, I'd wipe [whites] off the face of the Earth."

Far less has emerged about the man himself. Is he merely an obsessive paranoid, a "nutty professor" to be dismissed, ignored, or laughed out of town, as some have suggested? Others argue that to ignore Jeffries is to allow him to spread his poison.

To the people inside Bethany Baptist Church, and to many others who have followed the story in black newspapers and on black radio stations, Jeffries is a man of great knowledge and wisdom—a "giant" who "learned at the knee of the elders," a scholar who "speaks five languages at once" (as lawyer C. Vernon Mason told the crowd), and the target of a conspiracy by the "white media," which were plotting to discredit and maybe even murder "Doctor J" because he is revealing the truth about world history and New York's "white-supremacist" education system. The objections to his allegedly anti-Semitic statements were nothing more than a "smoke screen" by "racists" who sought to derail multiculturalism.

Whatever else he may be, Jeffries is an old-fashioned American success story, a working-class kid from Newark who now lives with his wife, Rosalind, an art-historian, in a comfortable split-level home in Teaneck, New Jersey. As a young man, helped on his way by white teachers, employers, and fraternity brothers, many of whom happened to be Jewish, Jeffries sailed through the halls of mainstream academe in what he calls "a million-dollar white-boy education"—scholarships to Lafayette, the University of Lausanne, Switzerland, and Columbia University, where he got Whitney and Rockefeller scholarships while working on his Ph.D. He profited from the system, and now he profits by attacking it.

He is the former president of a largely Jewish fraternity who indulges in ugly assaults on Jews. A man who claims to reject "Eurocentric" standards while reveling in his competitive, hierarchical Eurocentric bona fides—head of the black-studies department; charismatic lecturer at high schools, colleges, and Fortune 500 corporations; frequent flier to Africa. A man who has published little scholarship but has the comfort and security of tenure. A man taken seriously in part of the black community who maintains a power base on the City College campus.

Some colleagues familiar with Jeffries's style were surprised by all the hubbub about his Albany speech.

"He's been saying these things for years," says James de Jongh, a City College professor who is black and has known Jeffries for two decades. "And by Jeffries's standards, this speech was pretty tame stuff."

In a taped, previously unpublished two-hour interview conducted last year by *New York*'s Dorothy Rabinowitz, Jeffries freely elaborated on some of his theories:

On melanin. "We've had four melanin conferences. I organized the second one. It's black scientists dealing with this whole question of melanin. Africans developed melanin to protect them from the sun's ultraviolet rays. It's a law. It's not something I picked off my ass. . . . In the caves of Europe you didn't need melanin. . . . Melanin is responsible, based upon research I have—one document is 500 pages, 2,237 references, from the University of Basel—melanin is possibly responsible for brain development, the neurosystem, and the spinal column. Without these three elements we are not human. You have to have melanin to be human. Whites are deficient of it because of the circumstances of the ice . . . it appears that the creative instinct is affected. After you [die] . . . I want them to cut off and open the brain and see the pineal stems. Twelve stems of the pineal on whites, scientists say, are calcified. Within the black population the twelve stems are heavy carbon black, energy transmitters and receivers. That is one of the creative centers. I don't know [if that makes whites less creative]. I can't make a conclusion. What I say is . . . here is the data."

On AIDS *conspiracies.* "There have been scientific studies that AIDS was manufactured in Germany. It was put in the African population and they can sort of trace the parallel between where the World Health Organization was inoculating people and where there's a concentration of AIDS. This is not my analysis—this is scientific medical reports by outstanding medical personnel. . . . There are processes put in place that are genocidal. . . ."

On Leonard Jeffries. "I am the consummate scholar. . . . I had a million-dollar white-boy education and a billion-dollar African education. . . . I consider myself an African Renaissance man. Musician, artist . . . athlete . . . godfather—I just help everybody, white, black, blue, or green. I know who I am. . . . You're not going to get me to move away from these conspiracy theories. Len Jeffries is an African conspiracy theorist."

Last fall, a New York *Times* reporter visited Jeffries's City College class and spoke to ten of his students about white conspiracies. Young minds trying to understand the horrors assaulting their communities, all ten argued that AIDS and crack were part of a white conspiracy. One student, Dominique Bachemin, then twenty, seemed to echo Jeffries's theory about AIDS and African population control—but inflated her numbers just a bit. "During the Carter administration," she said, "there was a document put out that said by the year 2000, 100 billion Africans had to be destroyed."

IF LEONARD JEFFRIES'S RECENT HISTORY has been concerned with attacking the white-supremacist school system, his early history was concerned with benefiting from it. He was born in Newark on January 19, 1937, and he and a younger brother grew up in a closely knit extended blue-collar family. "It was an extraordinarily happy home," he said. His mother, Neola, was a strong matriarchal force, instilling goals and values in his mind. "I grew up with the idea of becoming a lawyer to save the race in the civil-rights movement, and to be mayor of Newark," he said.

Jeffries says his first bout with institutionalized racism came in kindergarten, when his teacher read *Little Black Sambo* to the class. "I can't remove the negatives from my psyche," he said. He succeeded

Photographs by Nina Berman/Sipa(2).

re deficient of it because of the circumstances of the ice.”

in school anyway. “I learned to read and write well,” he said. “Most of the youngsters were white, but I was president of my grammar-school class.”

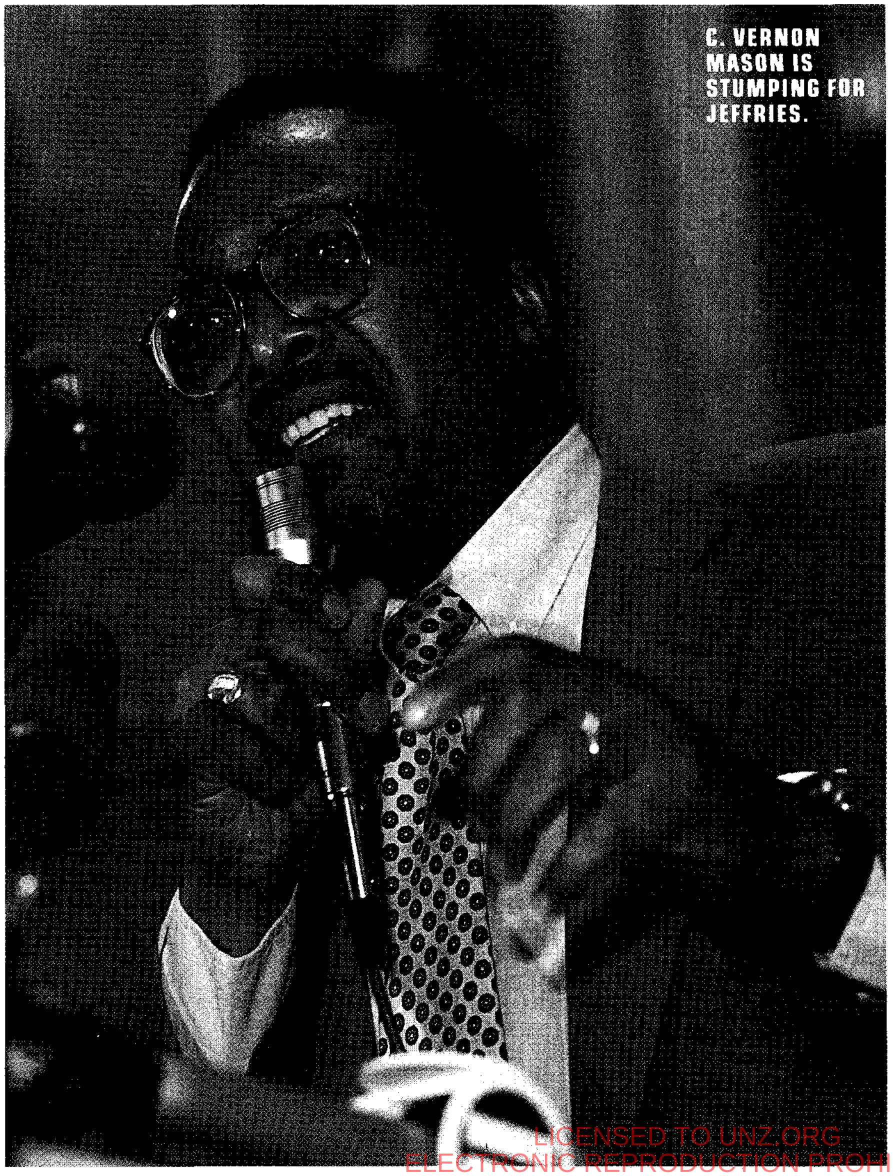
In the fifth grade, he said, “Mrs. Oberthrifter showed us [negative] images of Africa . . . the Ubangi with the plate in the upper and lower lips. When I saw that, I moved psychologically closer to Michael Jacobson, my little Jewish friend.”

In junior high school, an inspiring teacher was “Mrs. Birnbaum”; a less inspiring one was “Mrs. Schwarz, a little blondie from the South. Having been miseducated, she didn't know any better.” She taught, Jeffries said, “nothing positive about black folk,” just that they were slaves who participated in a period of “misrule” during Reconstruction.

“I raised my hand: ‘Didn't black people fight in the Civil War?’ Mrs. Schwarz dismissed it as Communist propaganda. This was 1954, my first year in junior high school, the height of the McCarthy era.” It's a nice story—except that Jeffries actually entered junior high school before the McCarthy era began.

He became president of his high-school class and won a scholarship to Lafayette, a Presbyterian-affiliated college. The summer before he left for school, he held his first job, in a textile factory across the street from his house. “It was owned by two Jews, Arnie and Milton Sax,” he said. It was a cushy job. “I could roll out of bed, clock in, then I'd come back in and get back in bed. They wouldn't have any work for me until eleven o'clock. Arnie and Milton knew I was headed for college, so they let me get away with it.”

JEFFRIES ARRIVED AT LAFAYETTE IN September 1955, before the heyday of the civil-rights movement, one of four black students at the school. “Everybody was in a fraternity,” says Sid Strauss, a college friend, “and the only fraternity that took blacks was the Jewish one, Pi Lambda Phi.”



C. VERNON MASON IS STUMPING FOR JEFFRIES.

Jeffries and Strauss became frat brothers. “Another black brother of ours seemed to have a ‘chip on his shoulder,’ as people said back then,” says Strauss, a Forest Hills lawyer now running for City Council. “Lenny never gave off that type of attitude. He was a great guy—smart, active on campus, everybody knew him, in the honor society.” Strauss, who shared a room with Jeffries their sophomore year, does not recall their ever discussing race. “He was one of the guys like we all were—nobody cared. There were no racial problems on campus—I mean, if some of the other fraternities had too much to drink, they'd drop some stupid, racist statements—but they said the same thing to us Jews.”

Jeffries described his experience at Pi Lambda Phi somewhat differently. “The Jewish fraternity approached me and said, ‘We're not interested in you because you're black [but] because you're you.’ I didn't buy that.” Finally, he says, they offered to ferry him home every weekend. “I said, ‘Sign me up.’ I became one of the leaders of the fraternity. The Jews in that frat operated on the African value system—communal, cooperative, and collective. It was us against the world. We had very strong relationships because I was the leader . . . I was trying to make them men.”

He became fraternity president his senior year—the first black president in Pi Lambda Phi history. “He was the most well-liked guy in the class, and the most efficient,” says Strauss.

“I had my living and food paid for,” said Jeffries. “They called the president a Rex—I had to go through college as king of the Jews.” He laughed. “But I managed it. I managed it. Me and my Jews knew what we were about.”

JEFFRIES GRADUATED WITH HONORS in 1959 and won a Rotary International Fellowship that let him spend two years at the University of Lausanne. He returned to New York, then enrolled in Columbia University's School of International Affairs. While working on his master's degree, he discovered Africa and began spending summers there in the early sixties, working as a group leader for community-development projects in Guinea, Mali, Senegal, and the Ivory Coast. The projects were run by Operation Crossroads Africa, a respected private development organization. Jeffries wrote his master's thesis on development in Senegal and in 1965 became Operation Crossroads Africa's program coordinator for West Africa. He began working toward his Ph.D. at Columbia while spending summers in Africa—planning mobile medical units, working as a translator, directing a youth-leadership project funded by the U.S. State Department.

He was smart, hardworking, what he might today describe derisively as an "achieving Negro." He was also becoming radicalized and embittered—seeing Africa struggling with problems of development, experiencing the campus ferment of Columbia in the late sixties, reading deeply in black history and thought, working in manpower-training and community-action programs. "It was the time when blacks began pushing for black studies," says one colleague, "and Len was in the middle of it."

In 1969, he became an instructor in political science at City College, then professor of black studies at San Jose State College, in California. In 1971, he completed his Columbia dissertation on subnational politics in the Ivory Coast; the following year, he was made professor of black studies, and chairman of the new department, at City College. He was given tenure as part of the deal.

Black studies was then in its infancy; Jeffries was active in the African Heritage Studies Association, a group of black-studies educators working to define their discipline. He was co-chairman of a 1974 conference at which the Tanzanian ambassador to the U.N. told the group, "I don't believe any of you gathered here would be objective, in quotes. I believe and expect you will be committed to the cause of Africa, and that is not being objective—that is being committed."

Over the years, Jeffries has conducted research as part of a team of scholars working with Alex Haley, author of *Roots;* served as a consultant for the World Council of Churches, monitoring racist attitudes in South Africa from a post in Geneva; and traveled more than 50 times to Africa, leading "educational and spiritual pilgrimages to the Nile Valley" and visiting Zimbabwe in the company of Coretta Scott King, "where we were wined and dined like heads of state." He began lecturing frequently to high schools, colleges, and eventually, he says, to corporations such as AT&T, "to shake them out of the old white-boy network which is blocking up the American corporate structure."

AMONG THE BELIEVERS.

"THE WHOLE CONCEPT of homosexuality come

These activities—along with the chores of running the black-studies department—apparently left Jeffries little time for original scholarship or publication. Most of his Afrocentric theories are drawn from the work of others. A search of card catalogues, computer data bases, educational journals, indexes, and bibliographies turned up no Leonard Jeffries books, and almost no scholarly articles.

"My students say, 'Doctor J, why don't you write?' " he said. "I say, 'I can't—I'm making history so I don't have time to write it.' "

JEFFRIES'S REAL CHANCE TO MAKE history came because Bernard Gifford, a former deputy schools chancellor in New York City, decided in 1987 that he didn't want to be state education commissioner. Gifford, who is black, was Mario Cuomo's first choice for the post; after he turned it down, the job went to Thomas Sobol, Scarsdale's superintendent of schools. Black and Latino activists howled at the choice—how, they asked, could a white man from the suburbs possibly understand urban education?

Sobol set out to prove that he could—"to earn his urban stripes," in the words of one regent. He appointed the Task Force on Minorities, a group dominated by activists who set out to open the state curriculum to minority contributions by studying New York's curriculum guides and syllabi and laying bare the racism they found there. The task force, which included some of Jeffries's friends and colleagues, brought him in as a consultant to critique the treatment of blacks.

The task force based its report, "A Curriculum of Inclusion," on curriculum guides that have relatively little to do with what is actually taught in the classrooms of New York State; textbook selection and lesson plans aren't dictated by the state, and many schools in New York are already teaching multiculturalism without being told to. Jeffries spent six months reading syllabi, counting the number of black people in the drawings sprinkled throughout the guides, using the numbers to draw conclusions about racism. In his report, he railed against the treatment of the Africans of the Nile Valley, the absence of pre-slave African history. He called for increased attention to the accomplishments of black Americans and condemned the curriculum's "deep-seated pathologies of racial hatred." Many educators opposed his angrier ideas; chief among these critics was another consultant to the task force, Diane Ravitch, who is now assistant U.S. education secretary. Task-force members started hitting back at Ravitch—an assault that has continued through the slurs and ugly impersonations Jeffries aimed at her in his Albany speech.

Jeffries wasn't at the task-force meeting where Ravitch was first attacked, but his opinions were. The November 1989 meeting was called by Sobol after the "Curriculum of Inclusion" report had been roundly condemned. The meeting included a presentation by a mentor of Jeffries's named Asa Hilliard III, a genial professor of urban education at Georgia State who is also a leading Afrocentrist.

Midway through his presentation, Hilliard recommended including in the curriculum an "incredible" work of scholarship by an American Indian friend of his. "He's got some interesting scholarship suggesting . . . how many times did American Indians discover Europe and other parts of the world." The notion that American Indians crossed the Atlantic in dugout canoes has not been proved, he conceded, but "even if it's only hypothesis, it ought to be on the table if we truly want children to think critically."

From there, the meeting devolved into a kind of encounter group for the oppressed. Adelaide Sanford, a former New York City principal, told about her slave grandmother and suggested that reparations might be due. A Puerto Rican task-force member complained of "cultural genocide" because her parents had Anglicized their names. Ravitch tried to offer a reality check, talking about a visit to Auschwitz, where some of her relatives were used to fertilize the fields: "It's so odd to me to say, 'You European Americans, you Anglo-Saxons did this.' "

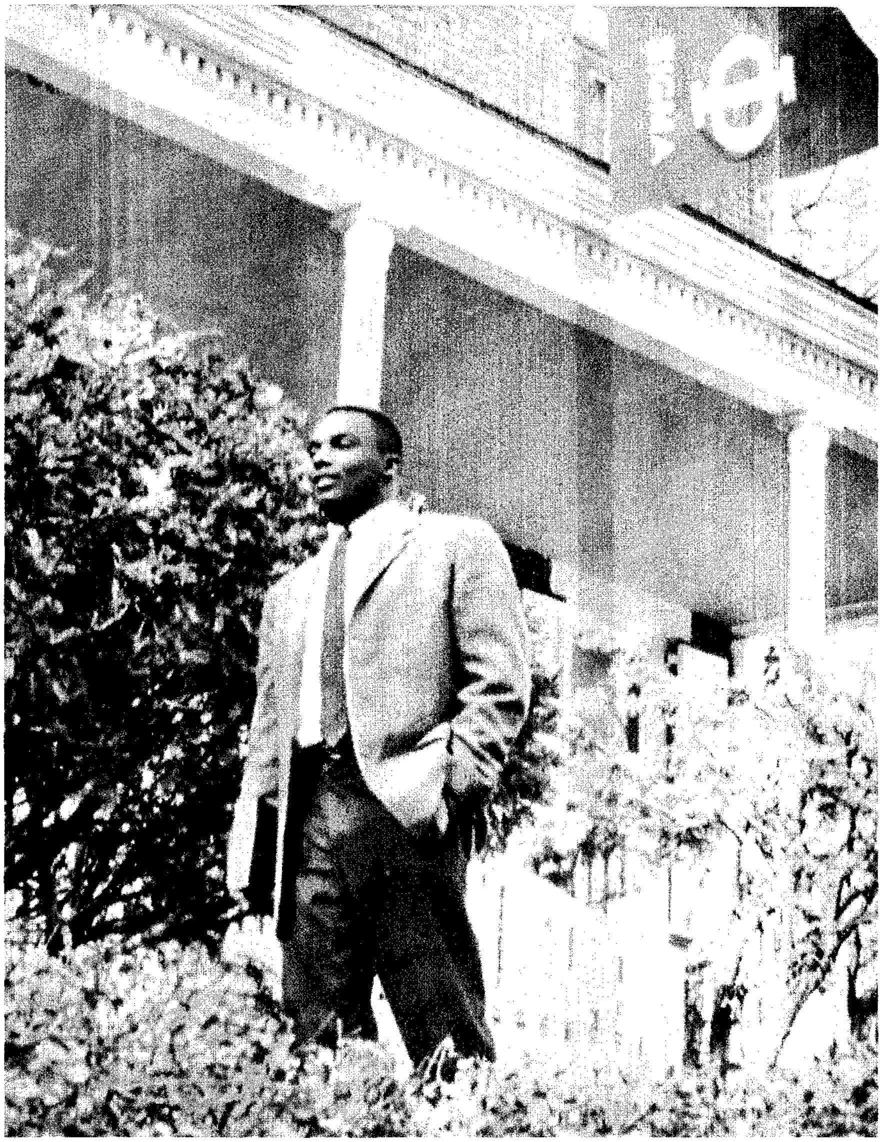
That didn't go over too well.

"Some of your grandparents owned the slave ships that we came on," said Sanford. Ravitch demurred. "We're speaking ethnically here," said Sanford. Ravitch objected to such notions as collective guilt and the idea that "slavery is worse than being put in a gas chamber. That kind of balancing of inequities I don't think is useful."

The meeting degenerated into racial squabbling. Task-force chairwoman Hazel Dukes, president of the New York NAACP, told Ravitch how "unfair it is that any time black Americans sit around a table with [Jews], their background, the Holocaust, Jesse Jackson's remarks always turn the table on us. . . . David Dinkins wore a yarmulke so [much] that they thought he was going to have a bald spot. But when people went to the booth they did not pull the lever for him. . . . We have to tell our children real truth."

"A Curriculum of Inclusion" was shelved. The attack on Ravitch—and vir-

Photograph by Brian Palmer/Impact Visuals.



AT LAFAYETTE COLLEGE, JEFFRIES WAS A FRATERNITY PRESIDENT.

tually anyone else who opposed Afrocentrism—continued for two years, through another curriculum task force and another multicultural report, this one less angry (and adopted by the Board of Regents), until the attacks finally culminated in Jeffries's speech. Last week, Hazel Dukes condemned Jeffries for "race-baiting."

ut of the value system of the caves that came out of Europe.

"YOU'RE NOT GOING TO LEARN about me over the phone," Jeffries said to Dorothy Rabinowitz one day in spring 1990. Working for *New York,* Rabinowitz was interviewing people on the original task force when she called Jeffries and asked to talk. Jeffries would do so only in person—"I have to see and read you spiritually before I would expose myself to you," he explained. He ran through what he felt were vicious personal attacks on him—basically news accounts that quoted things he'd said. "I'm gonna fight for a global perspective for every youngster, white, black, blue, and green, and if they want to come at me, they're gonna have to *kill* me before they can shut me up!"

The two eventually agreed to meet at an Upper West Side restaurant on March 2. "Dr. Jeffries came in about two hours late," says Rabinowitz, now an editorial writer for the *Wall Street Journal.* "He would not eat, just ordered fruit juice and began to talk." The conversation ranged through most of Jeffries's basic stump speech—the African roots of civilization, the "slavemaster bastard" Founding Fathers, Jews and the slave trade, welfare as a white conspiracy to destroy blacks, a U.S. senator's plot to prevent Jeffries from publishing a book, AIDS, melanin, sun people and ice people, and homosexuals.

"The whole concept of homosexuality comes out of the value system of the caves that came out of Europe," he said. "That system is based on the male principle, men loving men as fighting men. That's the Valhalla. That's the Nazi. That's the Greek. That's the Roman legion. That's the Catholic church. That's not the value system Africans gave to the world, which is the duality of male and female."

He told Rabinowitz his life story, and she asked him why he'd managed to do so well in the white school system and why so many children today couldn't. "It's too late," he said. "They institutionalized white supremacy so that black youths don't want to accept it. I know it to be so."

Enemies and their conspiracies, in fact, were everywhere. "I didn't want to eat with you until I saw you," he said. "I said, 'Suppose the food is poisoned?' "

Rabinowitz asked him if he was serious.

"Yes. I had to read you spiritually before I could have some food," he said in a matter-of-fact way. "I didn't even want to drink juice. I was going to bring my own."

Rabinowitz tried to make a joke. "I have news for you. It *is* poisoned."

Jeffries didn't get it. "It doesn't make any difference," he said wearily. "My truth is out there."

NOW THAT JEFFRIES'S TRUTH HAS been widely reported, City College president Bernard Harleston, who is black, and other officials are trying to decide what, if anything, to do about him. Senator Daniel Patrick Moynihan has called for Jeffries's resignation, others for his outright dismissal. Neither is likely. Since Jeffries is a tenured professor, dismissing him would be difficult; it would also martyr Jeffries, throw the campus into an uproar, and set a dangerous precedent.

"As horrible as the things he says are," says a City College professor who is Jewish, "breaching academic freedom would be even worse."

Other possible responses include removing Jeffries from the chairmanship and monitoring his classes (and those of Michael Levin, a City College philosophy professor with white-superiority doctrines) to find out just what is being taught there.

Some City College alumni aren't waiting for the administration to act—they are expressing their opinions by yanking their donations, fellowships, and bequests from the school. "This has become an absolute nightmare for us," says dean of humanities Paul Sherwin. And it is a nightmare with no end in sight: No matter what City College decides to do, people will howl, protesters will march, headlines will scream. And Doctor J will keep teaching his brand of truth. ■

ART A GOGO

DEALER LARRY GAGOSIAN MANAGES TO MAKE MONEY AND ENEMIES

BY ANDREW DECKER

PHOTOGRAPH BY JAMES HAMILTON

SURROUNDED BY DAVID SALLE'S big, densely layered paintings, Larry Gagosian worked the crowd last spring. Only six months before, Gagosian had lured Salle, one of the hottest artists of the eighties, from the Mary Boone Gallery, arguably *the* gallery of the eighties, and this was the painter's first show for Gagosian.

In his bow tie and tweeds, the artist looked like a fresh-faced bond trader. His former gallery mate Eric Fischl and, it seemed, the rest of the art world's red-hot center was there, too. Agnes Gund, the new president of MOMA's board, slipped through the crowd. Karole Armitage, the dancer and choreographer who was then Salle's girlfriend, emerged from the gallery's offices in a pink beaded dress, with a snapshot camera to document the evening.

Leo Castelli stood back from the packed room, four paces down from a ragged-looking man leaning against the wall, drinking champagne, and studying his paint-splattered work boots. Less predictably, Ahmet Ertegun and agents Lynn Nesbit and Andrew Wylie had stopped in. Gagosian's biggest greeting—a toothy smile and a couple of hearty thumps on the back—went to David Whitney, who showed up with Philip Johnson, architect, MOMA-board member, and a very important collector.

It was Salle's opening, but it was Gagosian's night, his first New York exhibition of recent works by a young mainstream artist. And he had managed to fill the room with collectors and heavyweights whose word of mouth meant as much as a sale. For Salle, it was like the eighties, when art was God.

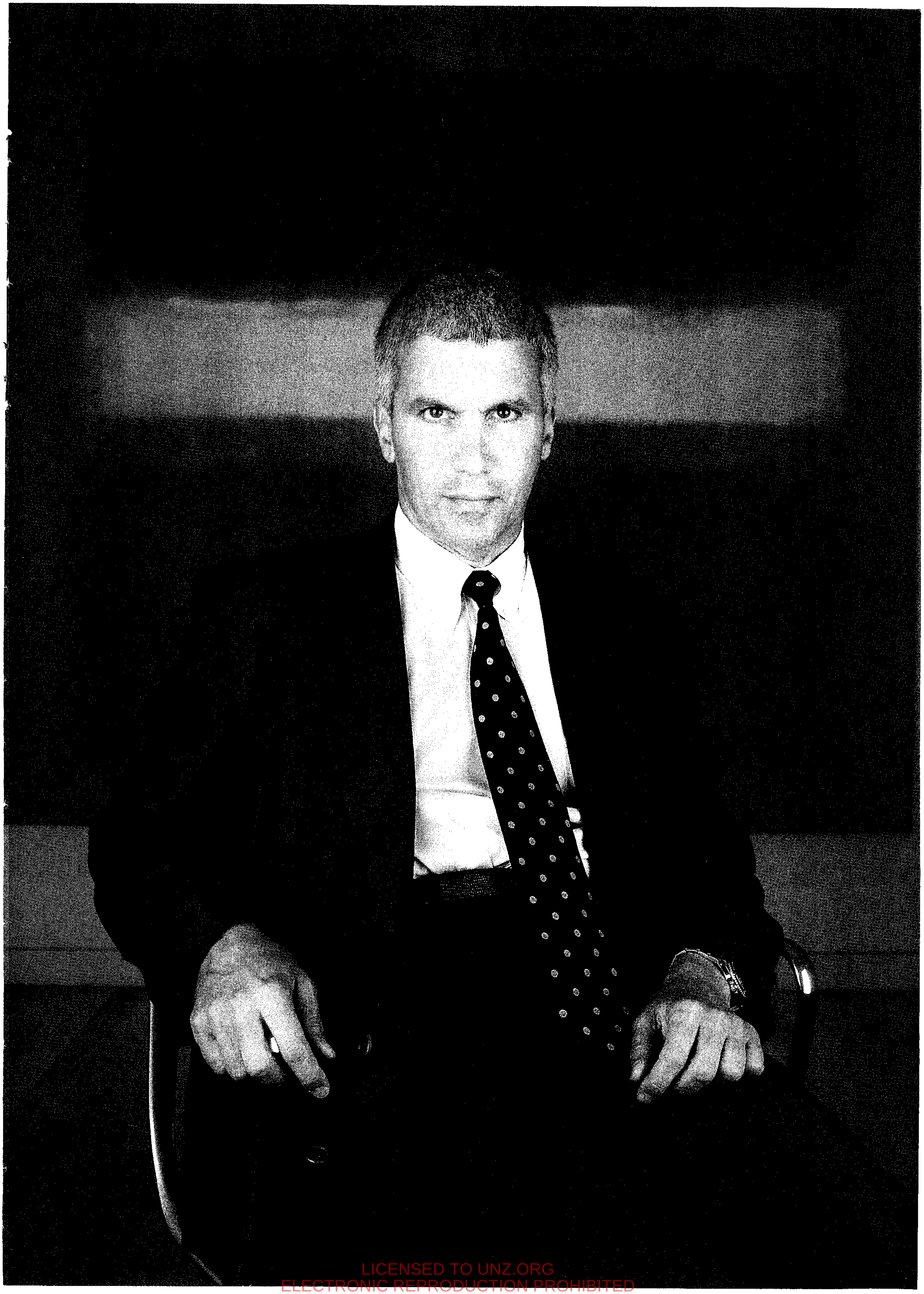
"Can't get anybody to show up at these things," Gagosian said, beaming. "Must be the location."

"I may not please everybody, but who gives a damn? I'm not running for president."

Fifteen years ago, Larry Gagosian was selling posters for a living. Now he is one of the most powerful dealers in New York, in the company of Mary Boone, Robert Miller, Pace's Arnold Glimcher, and Castelli. In the eighties, he became the undisputed master of resales, handling paintings that had been on the market at least once before.

His New York operation was slick and streamlined. It was Gagosian and his salesmen. There were no artists to tend to. He put together museum-quality shows of artists like Jackson Pollock and Andy Warhol and showed attention-getting work by artists who, like Brice Marden, still exhibited their new work elsewhere.

Now he has moved in on the primary market with a vengeance. Last year, he



took on Salle and up-and-comer Philip Taaffe, a young, bankable artist who had once been with Pat Hearn. And in January, he signed Francesco Clemente from the Sperone Westwater gallery.

Gagosian—known as "GoGo" to friends and enemies alike—has always been a gloves-off dealer, never afraid of linking commerce and art, always ready to seize an opportunity. In acting so baldly, he has made himself one of the most unpopular—and most talked-about—presences in art.

His critics claim he has dragged out payments, gone into the private back rooms of other galleries to check out their wares, interfered with established dealer-collector relationships, and tried to sell from private collections on which he had no claim.

And his lavish way of life has caused even more talk. Gagosian settled permanently in New York just six years ago. Yet he's made out so well that today he lives in an art-filled East Side townhouse worth $4 million and in $6-million Toad Hall, the famed Amagansett beach house designed by Charles Gwathmey.

Gagosian is used to all the sniping, but it still hits a nerve. "These f---s are just sitting there in the same goddamned galleries they've been in for ten years," he says, "and it probably galls the hell out of them to see somebody doing something a little more innovative."

Days later, it's a different story. Gagosian says that he "didn't reinvent the wheel" in his dealing strategies—he simply does what everybody else does, though he may work a little harder, be a little more aggressive.

"Situations change; the art market changes," he says. "The idea is just to be open to it and try to have the right approach to what comes along." The question now is, Will Gagosian perform for his new artists? And, given the market's softness, will they perform for him?

ART A GOGO

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TWO BROWN MINIATURE POODLES on taut leashes pull Ronald Lauder around a corner in Gagosian's white gallery on Madison Avenue near 76th, atop the old Parke-Bernet building. "Hi ya, chief," Gagosian says before they disappear behind a door and down a hallway to Gagosian's office. The hall is lined with catalogues and 30 feet of black plastic binders filled with transparencies and photographs of paintings Gagosian has handled or tried to sell.

Gagosian can be charming, playful, and sardonically funny. He loves banter and interplay. He is also intense, mercurial, and attentive or dismissive, depending on his needs. His deputy, Andrew Fabricant, has quit his job repeatedly only to return after each falling-out. "He's difficult and tough to work with at times, and strong-headed," Fabricant says, "but there's a real spirit there, a strong dedication. His mind is entirely preoccupied with pictures, with business, and the meeting of those two."

Gagosian, who's six feet tall, likes Armani suits and sport coats, white shirts, and calfskin loafers. He's reached his mid-forties (he's sensitive about his age) with a slightly soft swimmer's build and a quiet, springless step. Gagosian keeps his steel-gray hair cut close to his scalp and has an unblinking gaze. His neck is a little thick. He boxed in high school. "I love boxing," he says. "Probably my favorite sport is boxing." And he also likes shooting pool, a game of angles.

Gagosian's a tough read, partly because he tends to exaggerate and let favorable misconceptions stand. Puffery is a common enough practice in the art trade. He claims that he once had a 33 percent stake in a building at 575 Broadway owned by publisher and collector Peter Brandt. Brandt, who owns *Interview* magazine and recently served a short prison term for failing to keep proper tax records, says it was 20 percent.

Gagosian says he's recently seen some of Willem de Kooning's new works, which, because the artist has Alzheimer's disease, are a subject of great interest in the art and medical worlds. Several dealers hope to represent the artist, but very few people have actually viewed the recent paintings. Gagosian is not among the select few, says a source close to de Kooning. Pressed on when he'd seen them, Gagosian says it was two and a half years ago.

Most startlingly, when Robert Rauschenberg's *Rebus* sold at Sotheby's for $7.26-million this spring, Gagosian claimed that he was the buyer. In fact, Gagosian's friend and client London adman Charles Saatchi bought the painting. Gagosian neither bid on nor paid for it, according to

Leo Castelli has been crucial to Gagosian's success as a dealer.

a source close to the transaction. Still, Gagosian says that he is Saatchi's exclusive agent for both buying and selling, and that he is the buyer of record.

Gagosian likes making news but doesn't always go about it with much finesse. In 1988, he touched off questions about his own operations when he naïvely asked a magazine writer, "If somebody says somebody was in trouble with the law, you can't print that, can you?"

In 1969, he pleaded guilty to a felony—the misuse of a credit card for a total of $41.48. He was given two years' probation. When I asked him about the episode, Gagosian at first said, "I don't know anything about that. I really don't." Later, when pressed further, he said, "You're talking about somebody who gave me a bulls--- credit card and told me I could use it and I got screwed. It was 22 years ago, I was in college—it's almost like a different life."

Like any successful dealer, Gagosian is a master seller. He doesn't go on about aesthetics and formalist concerns, says Fabricant. Instead, he sells availability, fit, and significance: what can be had, how something fits into someone's collections, and how a particular work relates to an artist's *oeuvre.*

One dealer says, "It's an extremely rapid rap, like a wall of sound, and he knows his stuff off the top of his head." In pitching a painting to the dealer, Gagosian flipped through a catalogue of an artist's work, keeping his eyes on the dealer, and told him which paintings were in museums and which ones were staying in private collections.

Finally, the dealer recalls, he stopped. "He says, 'I happen to know that *this* piece is currently available,' " the dealer says. " 'I know the owner and this person knows me and is willing to put it on the market for X number of dollars.' Now, whether he has the right to sell that piece—a written exclusive or whatever—is almost irrelevant, because he can turn around and go to the owner and say, 'Look, I've been offered X million.' "

GAGOSIAN WORKS ON THREE levels. First, he exhibits works from estates and living artists. Then there are his historical exhibitions, of high-quality paintings that are often loans from museums and private collections and are not for sale. Most important, financially, are resales. His in-house inventory may or may not include great works, but he has access to the holdings of a number of important collectors—including Saatchi—who feel that their collections are living organisms that expand, contract, and mutate. And Gagosian likes things fluid. His commission ranges anywhere from 5 to 20 percent.

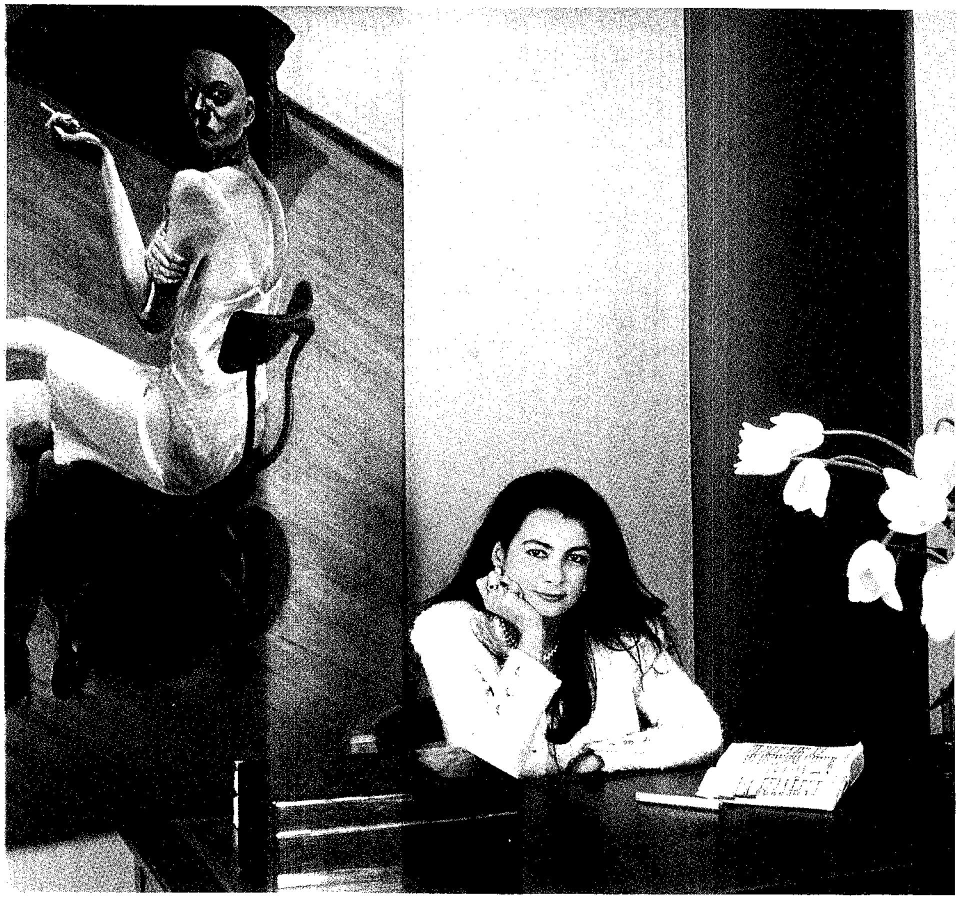
Exactly how he finances his deals, as well as his way of life, has long been a subject of curiosity and rumor, especially during a softening of the art market. It's often thought that the dealer must have backers like Brandt, but Gagosian denies it, though he does have partners on individual deals. He stays liquid through leverage.

By using his multi-million-dollar collection of art as collateral, Gagosian has been able to secure lines of credit that allow him to expand his base in a soft market. Most of the debt that he has incurred—as of this past May, there were liens on seventeen major works of art—is being held by Chemical Bank.

One example of his deal-making came last spring, when Cambridge architect Graham Gund was considering putting paintings up for auction, hoping to catch the tail end of the eighties boom. He planned to consign a masterly Frank Stella black painting to Christie's—a similar Stella had brought $5.06 million a year earlier—at a conservative estimate of $3-million to $4 million.

Before the papers were signed, Gagosian had negotiated a sale from Gund to Saatchi. According to one source, Gund took between $4 million and $4.2 million for the painting, and Saatchi paid $4.5-million or a little more. Gagosian says he was unaware that Christie's was going after the painting until he had started pursuing it.

One dealer who admires Gagosian says, "It's like a pit in some commodities trading floor, and he's the trader. He's a brilliant guy, very smart, and he has an amazingly quick take on things."


Gagosian has gone after many of the artists represented by Mary Boone.

And he's brazen. Gagosian has always tracked down paintings in private collections and is aggressive in pushing buyers to raise their offers if the sellers balk. There are claims that he sneaked Polaroids of paintings in collectors' homes and offered the works on the basis of the photographs. Others say he also made transparencies of paintings that appeared in books or magazines and would try to get the paintings away from the owners if he found someone interested.

Gagosian dismisses the stories as "apocryphal, though when I hear these stories, I honestly don't think there's anything wrong with it. It sounds kind of clever." He says he's been offered paintings from photographs in magazines, "and I didn't even think about it. I was just interested in 'What's the painting, how much is it, is it something I can do business with?' "

"There really isn't another person in the contemporary-art world who gets as many good things as he does, so how can you help but go to him?" says one art adviser.

New York collector Eugene Schwartz says Gagosian's "outstanding talent is his desire for the very best, the signature painting that somebody would pay almost any price for." And, Schwartz says, "he's tenacious. He's got that bulldog quality."

Photographs by Abe Frajndlich/Sygma (2).

"He's kind of fanatical in that way," says a friend of Gagosian's. "It's like an obsession, wanting the deal to work. It's like a kid in a sense—wanting something so badly, and nothing else works, so you just blow your top."

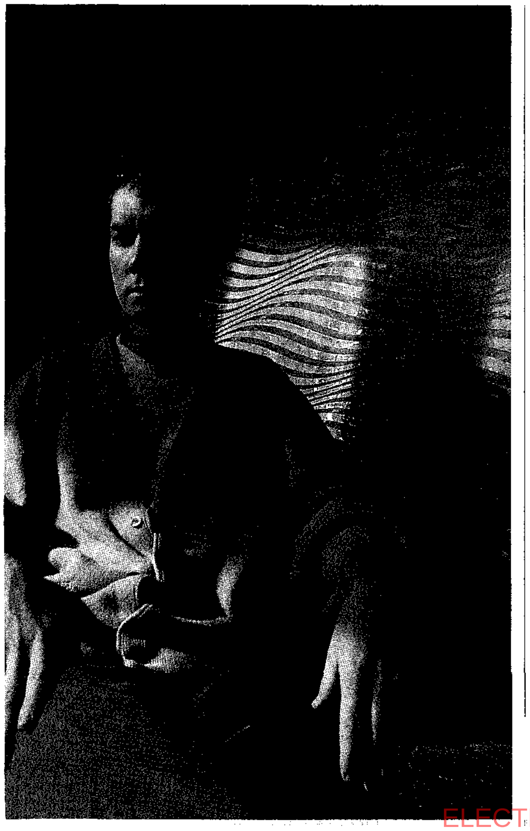
David Salle left Mary Boone for Gagosian.

"LARRY HAS A WAY OF walking into arty things," says one dealer. His former girlfriend Bettina Gilois, who graduated from Columbia with a degree in art history, wrote her thesis on Warhol's disaster series and an exhibition catalogue on Sandro Chia. Gagosian seems to have catholic tastes in women, though most of them tend to be younger than he is. He has been seeing the same woman for the past eight months and refers to himself as "a serial monogamist."

When he's not at Toad Hall, Gagosian lives alone in the three-story carriage house that he bought from Christophe de Menil. He has equipped the ground floor with all the comforts of an immodest bachelor pad—small kitchen, a TV/VCR projection screen that drops from the ceiling, sound system, sauna, steam room, unused Universal Gym, and lap pool with an adjacent couch that could sleep four. On the second and third floors of the house are a full kitchen and terrace, dining area, modest living room, study, bedroom, and more art.

The house is sleek and austere, empty of sentimental clutter. The angular granite chairs by Scott Burton were bought along with the house. There's a black Frank Stella that Gagosian bought from Leo Castelli five years before they worked together on a show of Stella's paintings at Gagosian's Madison Avenue gallery.

Philip Taaffe is now with Gagosian.



There are two late but marvelous Franz Klines, one characteristically black and white and another with green, orange, and yellow swatches. "It's got bite to it," Gagosian says. And, strictly for quality, a great early Clyfford Still, from 1947, with agitated red brush strokes and heavy coats of black.

"I've never seen a better one," he says. "I don't like late Stills that much. I think they become very mechanical and kind of mannered. But the early work is extraordinary. It's bristling with energy."

Gagosian likes works that have an edge, art that bristles or that stimulates and excites the senses. Talking about the serene Brice Mardens that were in his gallery recently, he said he chose his two favorites for their lush, "velvety" surfaces. With Gagosian, it's all touch and texture, paintings and sculpture that demand a response from the viewer.

On the ground floor are works by artists of the eighties. Eric Fischl's cool colors and heated subjects are shown in *Time for Bed.* A barely pubescent, pajama-clad boy stands in his living room and grabs his crotch as his mother drunkenly spills her martini down her husband's shirtfront. It's an early Fischl. Gagosian agrees that the artist has become a better painter but says, "I love the angst of the kind of suburban sexuality. I love that. It's still my favorite facet of his work."

GAGOSIAN WAS BORN AND raised in Los Angeles, the son of a housewife and a civil servant who went to night school and became a stockbroker. Although, as Gagosian says, Armenian families "tend to be big"—and there were a lot of aunts, uncles, and cousins—he has one sibling, a younger sister.

Gagosian worked his way through college. After six years, he graduated from UCLA in 1969, majoring in English literature. During college, he got married in a five-minute ceremony in Las Vegas. He and his wife were married for "almost five years," he says. "It seemed like a long time."

But according to papers filed with the L.A. County Superior Court, it was much briefer. When Gagosian's wife, Gwyn Ellen Garside, filed for divorce, she cited Gagosian's "extreme cruelty," which had caused her "grievous mental suffering." She claimed he had no intention of providing her a home, letting her continue her education while working, or fathering her children. Apparently, Garside had a short fuse: They separated after sixteen days, and the marriage was annulled after eight months. Asked about this discrepancy, Gagosian says his memory about the subject is vague.

After graduation, he took odd jobs, including parking cars and working at the William Morris Agency. In the mid-seventies, he started selling posters on the sidewalks near UCLA. "Real schlock," he says, laughing. "I'm being painfully honest. It was like a kitten playing with balls of yarn, or sea gulls flying over a foggy shore. I'm not responsible for it."

By 1976, Gagosian had opened a small poster shop and started selling photographs (Diane Arbus, Lee Friedlander) and drawings (Chris Burden) and then oil paintings, moving his way up the artistic and economic ladders until he started working and hanging out with artists and other dealers, often at the West Beach Café, in Venice, California.

If the art was at first a business, it became an interest and then a passion. "I enjoyed the work. I enjoyed the process," he says. "Something about the chemistry of the art world felt very comfortable to me and very stimulating at the same time."

He also started making trips to New York, bought a SoHo loft in 1979, and turned it into a private gallery that he ran with Annina Nosei, an art historian turned dealer. On Nosei's recommendation and with Gagosian's assent, they exhibited works by David Salle.

Back in Los Angeles, where he still spent most of his time, Gagosian opened a paintings gallery in 1980 with an exhibition of Sol Lewitt sculptures, and showed Lewitt wall drawings in his Venice home. In quick succession, Gagosian had Los Angeles shows of Salle and Fischl (both artists were represented by

Photographs: top, Gianfranco Gorgoni; bottom, Richard Schulman/Gamma-Liaison.

Mary Boone), Richard Serra, and Jean Michel Basquiat.

Gagosian's clients included real-estate developer Eli Broad and television producer Doug Cramer (*Dynasty*). Through them, he cultivated other relationships. When Eugene Schwartz was in Los Angeles for a screenplay-writing course in 1981, Broad invited him to his house for a drink. "Larry picked me up to drive me there," says Schwartz. "On the way, he asked me about a specific Morris Louis that Eli had always loved." Schwartz told him the painting wasn't for sale, and the subject was dropped. Gagosian took Schwartz back to his hotel, "and on the way back, he said since I wouldn't sell that Louis, would I sell another." There was no sale, though Schwartz has worked with Gagosian since. "He's like a boxer with 25 moves," he says.

ART A GOGO

Gagosian is intense, mercurial, and attentive or dismissive, depending on his needs. He likes Armani suits, white shirts, calfskin loafers, boxing, and that game of angles, pool.

In the early eighties, there were financial problems. A $45,000 promissory note from 1983 went unpaid, in part because one lending bank was seized by the FDIC, and Gagosian's assets were frozen. "It f---ed me up completely," he says. At the same time, smaller items went unpaid: a bill from a water-purification company ($963.02) and another from a shipping company ($654.22). "I was just somebody who was undercapitalized who was trying to move as fast as I could," Gagosian says.

BY 1985, LARRY GAGOSIAN had straightened out his finances, and he moved to New York for good. He took space on West 23rd Street, in a building that was owned by Sandro Chia. He struck gold the same year, when he exhibited the collection of Burton and Emily Tremaine, two of the East Coast's most respected collectors. He sold their Mondrian to Si Newhouse for $12 million—far more than the artist had ever brought at auction.

Historical exhibitions of postwar art became his trademark—Susan Rothenberg's horse paintings, Roy Lichtenstein's Picasso-inspired works. They included loans from collectors like Newhouse, Robert and Adrian Mnuchin, and Castelli.

Castelli was crucial to Gagosian's early success. In 1982, Gagosian got three California collectors to buy large, imposing works from Frank Stella's "South African Mines" series. The series was first exhibited at Castelli's gallery, and Gagosian persuaded the éminence grise of contemporary-art dealers to exhibit the work in the Gagosian Gallery in California. Over time, they developed a friendship that has given Gagosian access to works that Castelli had sold years earlier.

"Yeah, I wanted to do business with him," Gagosian says. "I liked him. He's an extremely likable person and an extremely powerful and important person. Why not? I'm going to hang around someone who's not going to do me any good, who I don't like? All the better that he was a nice guy and he represents great artists. It's like you don't hang around collectors with no money. Sometimes collectors with money can be a great asset."

Castelli says he became friendly with Gagosian because of his interest in and sensitivity to art and artists. "And also his approach to, let's say, money; the money aspect of art dealing was extremely intelligent," he says.

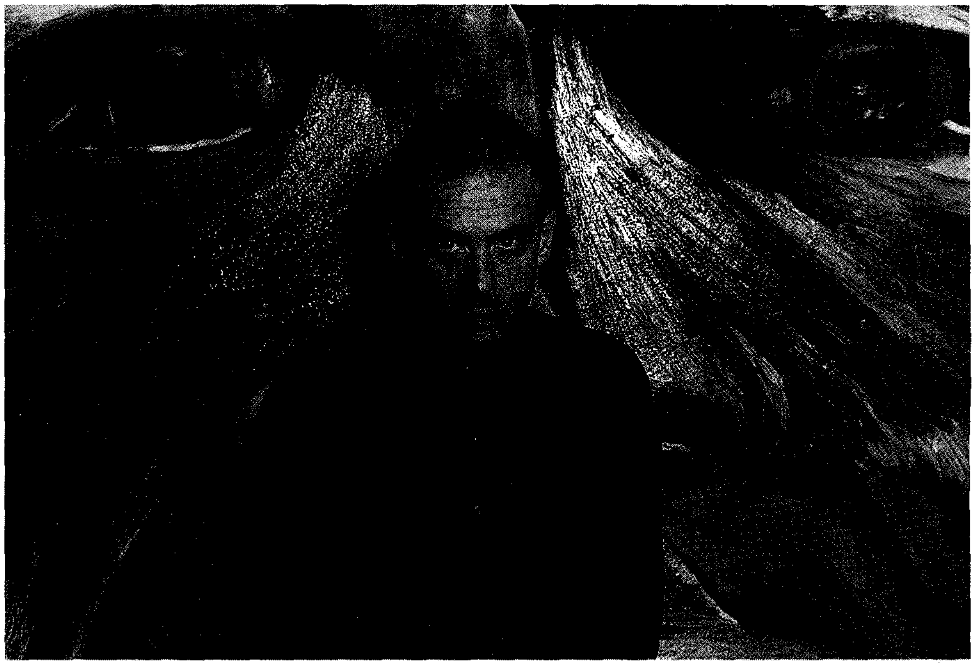
When Gagosian was putting together the exhibition of Lichtenstein's Picasso paintings, he asked Castelli to persuade a French couple to lend a work. The couple agreed but insisted that the painting was not for sale. Castelli set the insurance valuation at $750,000, a figure in line with prices for Lichtenstein at the time. Once the show was up, a collector decided he wanted it. Gagosian made the French couple an offer they chose not to refuse: $1.5-million.

Gagosian's timing was perfect. The market for contemporary art was taking off, and in the period's frenzy, anything went. Prices for Warhol, for instance, soared after the artist's death in 1987. Gagosian did his part, tracking down the owner (a midwestern professor) of the mid-sixties *The Week That Was,* which showed images of Jacqueline Kennedy in mourning, and he lined up a sale to Charles Saatchi for close to $2 million.

In the midst of his deal-making, Gagosian was looking to sign on contemporary artists. He had liked working with them since the seventies, when he showed contemporary work in California. But he had not been their main dealer—promoting their work, building a network of collectors, critics, and curators who support it, arranging museum or gallery shows outside of his own, and retaining first exhibition rights to their pictures.

IN NEW YORK, HE WOOED ARTISTS with high-quality exhibitions of their work—the Rothenberg horse paintings, for example. In 1988, he signed Walter de Maria, a serious artist known for his installations and earthworks. His representing de Maria was a coup of sorts, but handling a few movable dis-

Francesco Clemente has a show at Gagosian this fall.



Photograph by Gianfranco Gorgoni.

The beach house on Further Lane in Amagansett.

crete works that collectors could buy did little for Gagosian's annual net. The following year, to bolster his standing in the art community, he hired Robert Pincus-Witten, a professor and critic who has an almost Berenson-like stature.

The contemporary-art market was out of control by 1989. Paintings changed hands two or three times within a week. Late that year, Gagosian brokered the sale of Richard Weisman's collection of postwar paintings for close to $40 million. As in other cases, Gagosian worked with partners specific to the particular deal. Swiss dealer Thomas Ammann put up the bulk of the money, and he wound up with most of the paintings. Peter Brandt and another collector signed on for two works. Gagosian still has two.

ART A GOGO

Mary Boone takes it as a perverse compliment that Gagosian likes her artists so much, and he denies that he's targeted the gallery. "I have my own agenda," he says.

But in the spirit of the eighties, Gagosian, Brandt, and Ammann did not inspect all of the paintings—some of which had been in storage in California—before they bought them. A $2.3-million Barnett Newman was found to be damaged, and after the deal, Brandt came to a settlement with Weisman. Even with the glitches, the sale got done, and it stuck. Says one dealer, sighing, "Everyone wanted to make that deal."

In 1990, the resale market began to fall apart. The primary market softened, too, and the relationship between some artists and their galleries started to weaken. It seemed, at times, like a game of musical chairs: Minimalist sculptor Donald Judd and painter Robert Mangold both left Paula Cooper for Pace, and David Salle left Boone for Gagosian.

This spring, the game continued, with Boone picking up Tim Rollins's K.O.S. from Jay Gorney and Richard Artschwager from Leo Castelli. It isn't a matter of artists' being "stolen," as the saying goes. "Things are stolen," says artist Ross Bleckner, "not people." And Brice Marden feels that the term "denigrates the artist."

At any given moment, there are relatively few artists who are considered historically significant and are, without question, bankable. And the major dealers—Pace, Boone, Knoedler, Miller, Sperone Westwater, Paula Cooper, and now Gagosian—want them. Bleckner, who shows at the Mary Boone Gallery, says that other dealers approach him "all the time." Most simply ask, "Are you happy there?" And Boone artist Eric Fischl says he has been approached by every major dealer in New York—Gagosian, naturally, among them.

When courting artists, Gagosian is low-key. Philip Taaffe, an artist of great technique and skill, decided to show with Gagosian last year. They met though mutual friends in the mid-eighties, and Gagosian visited Taaffe's studio in Naples. Taaffe has come to respect Gagosian's knowledge and view of art.

Taaffe says, "I have enormous respect for Robert [Pincus-Witten], and for someone of his ability to be involved with a private gallery says a lot about the importance of the context. That was a big consideration in my deciding to show with Larry."

Gagosian has also recently been interested in several artists who show with Mary Boone. She takes it as a perverse compliment that he likes her artists so much, and he denies that he's targeted her gallery. He's interested in winning over artists, he insists, not undermining competitors.

"I have my own agenda and my own way of doing business," he says. "I don't think it's a seesaw where if one person goes up, somebody else has to go down."

Gagosian admits that his style may not "please everybody, but who gives a damn? I'm not running for president. I'm an art dealer, and in this world, you're allowed some idiosyncrasies as long as you basically play straight with people. That's what's nice about it—you don't have to be a cookie-cutter kind of person." ■

In the living room of his Upper East Side carriage house.

Photographs: top, Jack Otter; bottom, James Hamilton.

FALL PREVIEW

SPECIAL ISSUE

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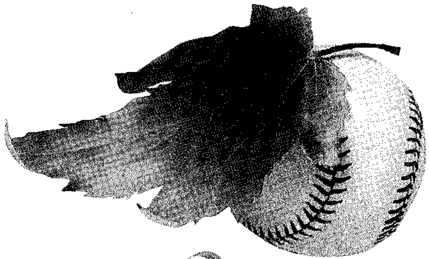
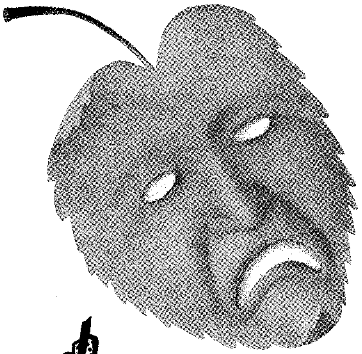
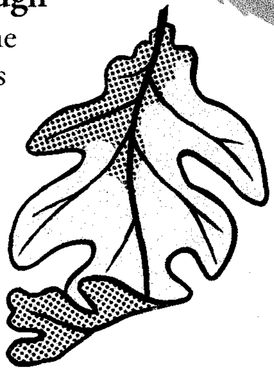




When the leaves begin to tumble, it's a sure sign that autumn is on the way. *New York* Magazine's Fall Preview special issue forecasts a season of excitement.



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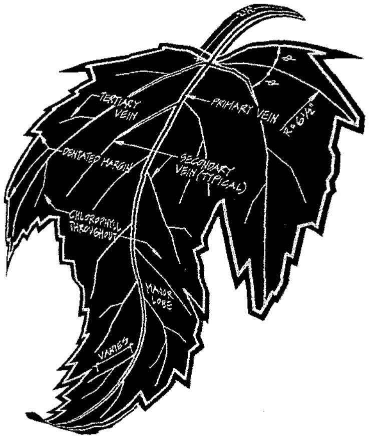
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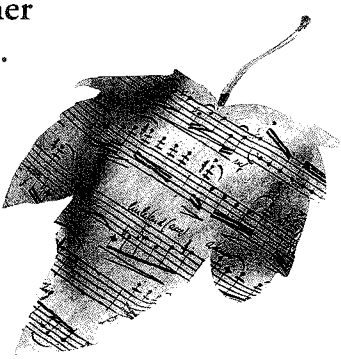

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BEST BETS

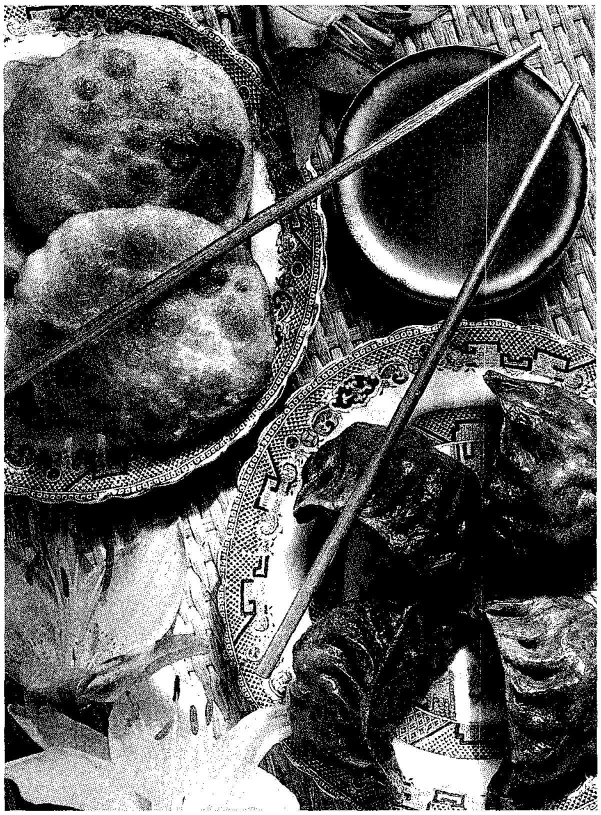
The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

Hip, Hip Array

Remember the early seventies? All that tie-dyed and Indian-print clothing was just *so* hip. Well, at Kufi's—an exuberant little shop in the East Village—it still is, but now the vivid cottons come from Guatemala, Indonesia, and Thailand, *and* they come in kiddie sizes (shirts, $12; overalls, $20; fit youngsters five months to five years).

KUFI'S/*77 East 7th Street/529-7058*

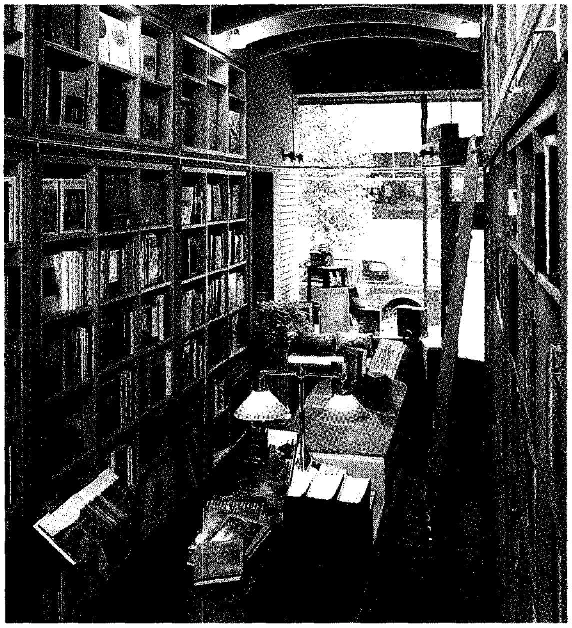


Best Bites

Something nice for dunking dumplings? Just buy some soy sauce, pour it in a bowl, dip, and eat. But there are all kinds of soy sauce in this world, and you deserve the best. The best, we think, is Tommy Tang's new Honey Ginger sauce ($5.95 for a twelve-ounce jar). It's got a sleek, sweet tang (just like Tommy's last name) and can be used for spareribs, roast pork Chinese-style, and barbecue. And there are dumplings from Vegetarian Paradise 2's takeout restaurant (they call it VP-2-GO): the new spinach dumplings (order them steamed; $2 for three) and the crisp pancakes, each filled with Chinese mushrooms and assorted vegetables ($1.85 for two).—**Barbara Costikyan**

HONEY GINGER SAUCE/*Dean & DeLuca/560 Broadway, at Prince Street/431-1691*
DUMPLINGS/*VP-2-GO/140 West 4th Street/260-7049*

Interior Motives



New York is the interior-design capital of the country, yet aside from those bookstores that offer the latest glossy coffee-table titles, there are few devoted to the *serious* study of the decorative arts. To fill this void, V. L. Green Booksellers has metamorphosed into Archivia (a made-up name that suggests, appropriately, archives and architecture) and moved to Madison Avenue, into an elegant space designed by Michael Rubin. Owners Joan Gers and Cynthia Conigliaro have amassed the city's largest collection of out-of-print, foreign, and rare titles on interior, architectural, and garden design. Books on the decorative arts are separated by country, and there are works on furniture, textiles, upholstery, etc. DuMont's *Blumenpoesie,* books on ancient herbs, and 22 volumes of *Vieux Hôtels de Paris* are in stock, along with old catalogues and monographs. (From $25 for *Fleurs et Motifs* to $12,000 for Jean-Jacques Roubo's 1769 tomes on *menuisierie.*)

ARCHIVIA: THE ART BOOK SHOP/*944 Madison Avenue, near 74th Street/439-9194*

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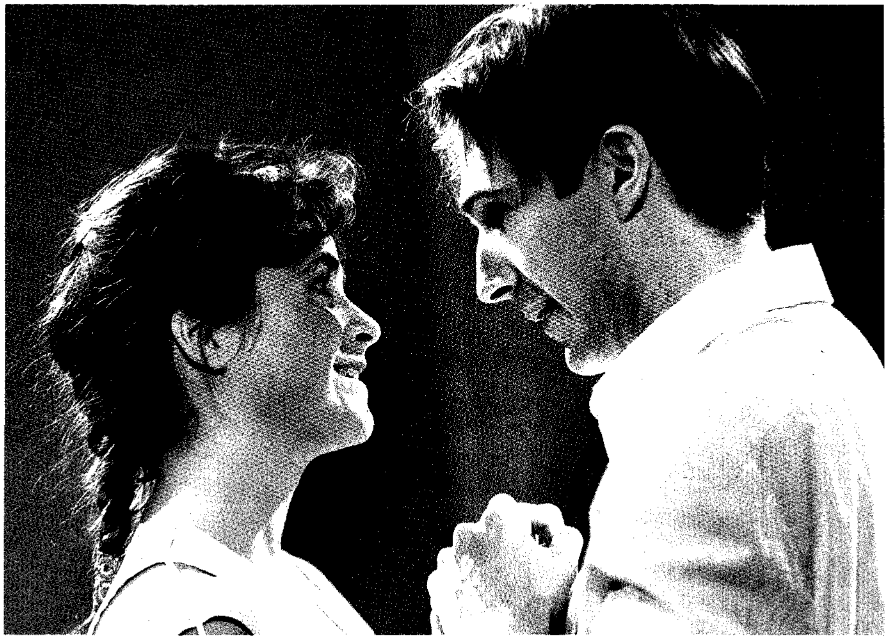
LONDON, PART I

"...The Royal Shakespeare Company's remarkable *Troilus and Cressida* is staged by a talent still in his mid-twenties..."



AT THE RSC: *Amanda Root and Ralph Fiennes as Cressida and Troilus.*

A WEEK'S INTENSIVE THEATERGOING IN LONdon revealed that British theater, though not quite in top form, is in no danger of losing pride of place in the Anglophone world. The shortness of time and the vagaries of repertory scheduling made me miss out on some things, but not, thank Heaven, on the Royal Shakespeare Company's remarkable **Troilus and Cressida,** staged by Sam Mendes, a young talent still in his mid-twenties. This is surely one of Shakespeare's most exciting and least performed plays—not seen in New York, if memory serves, since Tyrone Guthrie brought us his striking production of some 45 years ago.

Mendes's version for the Pit (the RSC's small, arena-style theater) is no less compelling, what with splendid acting and an air of timelessness in décor, costumes, music. Anthony Ward has clothed the men in something like polo players' outfits and, when necessary, Homeric helmets; the women, in neo-Grecian resort clothes. It works, as does Shaun Davey's sparing background music that spans the centuries with a diapason of its own.

Ward's scenery is not much more than three jungle-gym-like ladders close to the back wall and a tiny, round wading pool center stage that can be covered with a wooden lid and later, with the water removed, becomes the source of grotesque battle lighting from below, conceived by Geraint Pughe. Mendes cannily utilizes every bit of space as he deploys his cast in odd but evocative configurations—call it sculpture in the movable marble of human flesh. And he has everyone speaking Shakespeare's lines in a resiliently idiosyncratic way, allowing poetry to happen rather than be artificially induced.

Of course, that requires thoroughly trained actors and the melody of British English, which American speech sorely lacks. The overwhelming performance is Amanda Root's Cressida, in whom childlike naturalness and teasing femininity are inextricably conjoined. This Cressida makes irreverent wit into a form of innocence, lust into something lyrical, and betrayal an incontrovertible law of fate. And Miss Root wears her charming sexiness lightly, as some great humanistic scholar might wear the panoply of erudition. Ralph Fiennes has to work a little harder at Troilus's ardent youthfulness, but he does catch up with the part in its later, most demanding stages. Norman Rodway is a properly unctuous Pandarus but allows oiliness its human face, and does not, in the long run, confuse Greece with grease.

David Troughton's Hector is not especially noble of aspect, but is honest, valiant, and redoubtable. Paul Jesson does not let Ulysses' way with words eclipse his soldierliness, and Richard Ridings's great hulk of an Ajax finds, under his ridiculousness, acutely touching moments. No mere mortal can manage Helen of Troy, but Sally Dexter is a provocative enough slut; John Warnaby is a competent, but physically unappealing, Paris. Similarly miscast are Grant Thatcher, as a rather womanish Diomedes; and Paterson Joseph, as a convincing catamite but unconvincing hero of a Patroclus. But Simon Russell Beale is a spellbindingly understated, almost introverted, clod of a Thersites; Ciaran Hinds is an unsurpassably snotty, soft-spokenly sneering Achilles, whose sotto voce menace can, at the right time, erupt into a ferocious snarl; and Katrina Levon's Cassandra is heartbreakingly simple and direct.

Sylvester Morand as a regal but tired Agamemnon, Alfred Burke as a slightly ludicrous yet endearing Nestor, and several others shine in sundry supporting roles; I haven't the space to name them all. Shakespeare is forced by the exigencies of stage time to accelerate two changes of heart—one Hector's, one Cressida's—otherwise, though, the play has downright terrifying psychological veracity. And Terry King's short but frighteningly effective fights supply the final shattering touch. If this *Troilus* could be brought to America, it could tear open the eyes and ears of audiences and theater professionals and allow Shakespeare to conquer hitherto inaccessible terrain.

ON THE RSC'S MAIN STAGE, THINGS ARE LESS impressive; here Ian Judge's elaborate, and elaborately misconceived, mounting of **The Comedy of Errors** falls rather flat. Judge has had the whimsical notion of turning Shakespeare's likable bit of juvenilia into an artful cross between Italian commedia dell'arte and French bedroom farce, neither of which it is. Mark Thompson's smashing décor is a black-and-white chessboard floor enclosed by three white walls, each sporting three black doors that, when opened, reveal a fragment of a gaudily colored world. Above all this floats an abundance of blue sky, sometimes bedecked with sportive clouds, in

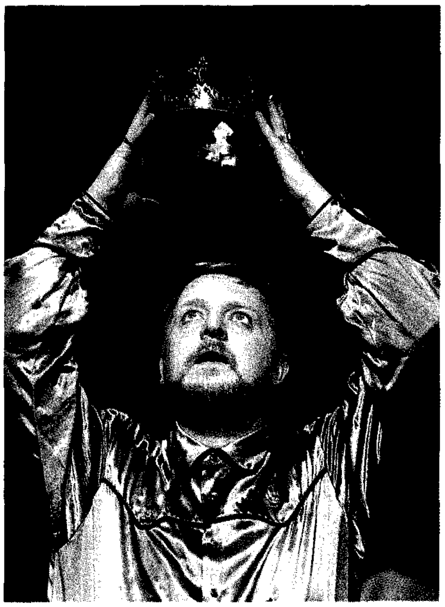
Photograph by John Haynes.

front of which hang four gilded sculptures that, lowered, designate one of four different locations. Fine, but why begin with a scarily realistic prison in which Aegeon's death sentence rings alarmingly true, starting us off on the first of false notes?

Thus the subsequent horseplay is not helped by the two Antipholuses and two Dromios being played by a single actor each, with quick, slight changes of costume to differentiate them. True, no one can look so much like an identical twin than that person himself, but if this requires, as it does, sneaking in two new actors very late in the game and expecting us to swallow this obvious subterfuge whole, the demand is much heavier than merely asking us to accept from the outset mild similarity as intense resemblance.

Moreover, when the Antipholuses are played by an able but middle-aged and heavy-set actor, Desmond Barrit, who is no looker, and the two Dromios by the very young and rather too cute Graham Turner—though the masters and servants are meant to be coevals—the precise mechanism of deliberate theatrical confusion becomes diverted and subverted. And finally all those magic tricks, comically winking neon lights, gaudy costumes, elephantine wimples—not to mention Feydeauish doors that lead to no bedrooms—begin to devour one another and cannibalize the whole play. Nigel Hess's clever music, indulging in all kinds of aural smirks, outraces the stage action and becomes something like a laugh track that's run amok.

Individual comic touches do work at times, but they work at the expense of the whole, and most of the supporting performances, in particular Caroline Loncq's Luciana, are too studied to be funny. I did, however, appreciate Estelle Kohler's neat Adriana, the least forced and most amiable performance of the evening.


RISING STAR: *Beale in* Edward II.

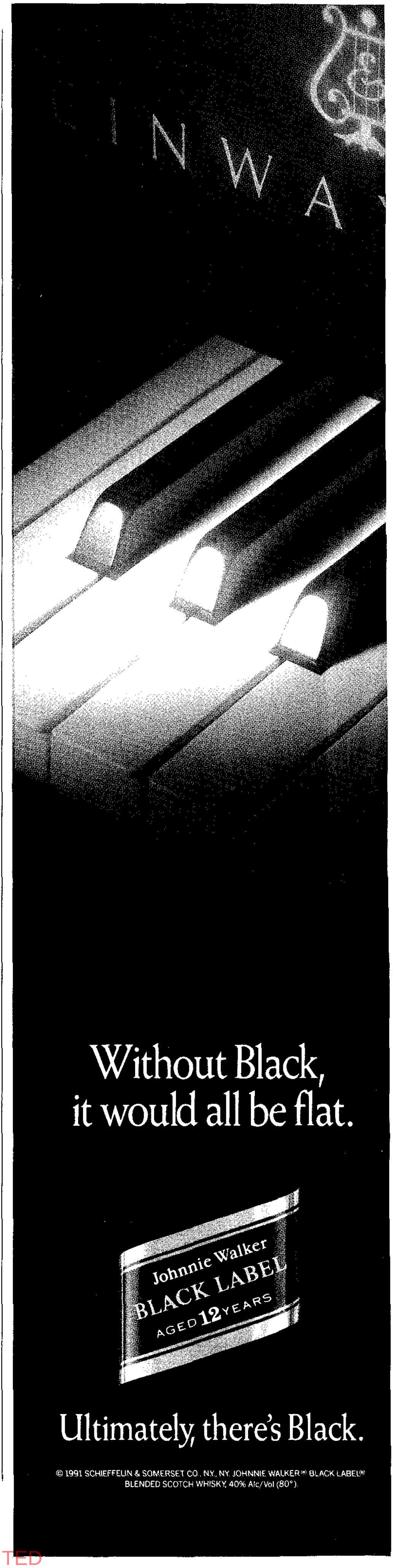
BACK AT THE PIT, WE get Marlowe's **Edward II** staged by Gerard Murphy as camp tragedy. Can you imagine a Charles Ludlam or Charles Busch putting all his extravagance—not to mention overexplicit homosexual acts—into a basically somber, almost unrelievedly grief-filled text? It is an eerie affair, by no means ineffectual, but its sensationalism outweighs its tragic dignity. This Edward's historic death—anal impalement with a white-hot poker—is acted out in full gory detail, but it is preceded by Lightborn, the murderer, stripping to the waist and mounting the muck-covered king in his nightgown in a quasi-copulation scene, which the script nowise calls for.

On the other hand, the heavy kissing between Edward and his favorite, Piers Gaveston—as well as, later, between Edward and young Spencer—seems appropriate and dramatically helpful. But I cannot condone a floor show by three not very acrobatic young men simulating sex *à trois* by way of a royal entertainment. And though there is some sort of desperate honesty in making every character in the play both physically and morally unprepossessing, if not repellent, it ends up being as unreal and unconvincing as the old Hollywood's overcosmeticized blanket glamour. Thus Ciaran Hinds, as young Mortimer, repeats to the letter his loathsome Achilles from *Troilus,* Queen Isabella and Lady Margaret are both on the overweight and frumpy side, and so on.

Simon Russell Beale, the RSC's rising star, is uncompelling of face, squat of body, acrid of voice. Yet he is a consummate actor, and his Edward is not lacking in a grating, pitiful humanity. His passion for Grant Thatcher's pretty and effeminate—yet in some ways also boyishly loutish—Gaveston is credible enough, and his pathos as a starved and sleepless prisoner knee-deep in filth is as palpable as any stage can make it. But Beale finally lacks the charisma that would explain his queen's passionate yearning for him despite constant, brutal rejection and the flaunting of his affair with Gaveston. Perhaps the most satisfying performance comes from Callum Dixon as young Prince Edward, who makes the transition from boy to boy-king to full-fledged monarch authentic and compelling.

The other unqualified success here is Ilona Sekacz's score for violin, viola, and cello, some of it live, some of it electronically amplified, which whips up a storm of feelings but is confined to transitions between scenes and never allowed to become a nuisance. There is much to be said for the simple set by Sandy Powell and Paul Minter: a neutral cloth artfully draped over a few poles, and brought to colored life by Wayne Dowdeswell's impassioned lighting. The designers'

Photograph by Michael Le Poer Trench.



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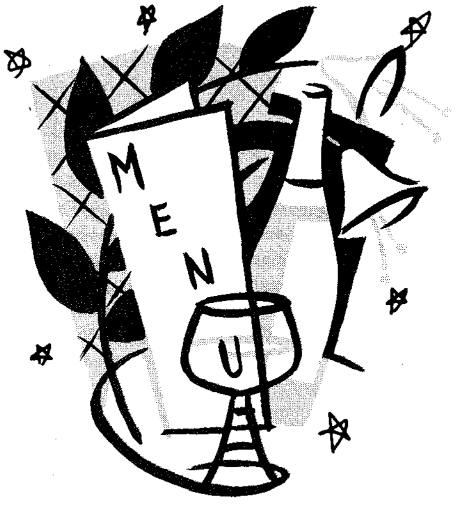

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costumes have an aptly brooding color scheme: mostly black, some gold, Gaveston in white, and, here and there, some sea green flooding the black. But the mixing of exaggerated period elements (e.g., overassertive codpieces further enhanced in some cases with rubbery studs) and contemporary touches (e.g., sneakers for Gaveston) may be too much of a muchness. This is an *Edward II* that keeps you intellectually stimulated but emotionally at bay—almost as if the RSC were performing Brecht's adaptation rather than Marlowe's original.

A SERIOUS LETDOWN, HOWEVER, WAS THE *much-lauded and -looked-forward-to* revival of **Carmen Jones,** which I recall as vaguely pleasurable in its original New York production of 1943. This is Oscar Hammerstein Jr.'s reworking of Bizet's *Carmen* in terms of the American Army during World War II, when black soldiers were awkwardly beginning to come into their own as their contribution to the war effort could not be swept under the carpet. So Hammerstein transposed the social unrest in Prosper Mérimée's Spain, and Meilhac and Halévy's libretto, into the precarious, combustible situation of Negro servicemen in the still predominantly white Army. Don José became Corporal Joe; the toreador Escamillo, the boxer Husky Miller; and Carmen Jones, a sultry factory worker near an Air Force base in the Deep South.

Though the transposition and the use of an all-black cast in a Broadway musical was thrilling in 1943, and Bizet's music seemed to guarantee a match for *Porgy and Bess,* the show's success does not outlive its timeliness. Bizet's Franco-Spanish music no longer seems right in the World War II U.S. Army or even at a house party in Husky Miller's nouveau riche garden on Chicago's South Side. And Hammerstein's lyrics show considerable strain; clearly, a dead musical collaborator could not make the adjustments a live Richard Rodgers could. In any case, *Carmen Jones* today looks like a relic, whereas the original *Carmen* continues as a masterpiece, and casts a further damaging shadow on its parvenu imitator.

The direction, by Simon Callow, is conventional, even stilted, and Bruno Santini's scenery, though opulent, is not especially imaginative and may be hampered by the Old Vic's less-than-operatic stage. At the matinee I caught, Paula Ingram, a stunning young American with a fine voice and fiery temperament, made an almost ideal Carmen (her acting could have been more easeful), but Damon Evans, apparently a notable Corporal Joe when the show opened, was by now a very average Joe. It may be that two ineffectual understudies in major roles—Joshua Bancel as Husky, and Melanie Marshall as Cindy Lou (Micaela)—dampened his spirits. ■

Illustration by Jeanne Fisher

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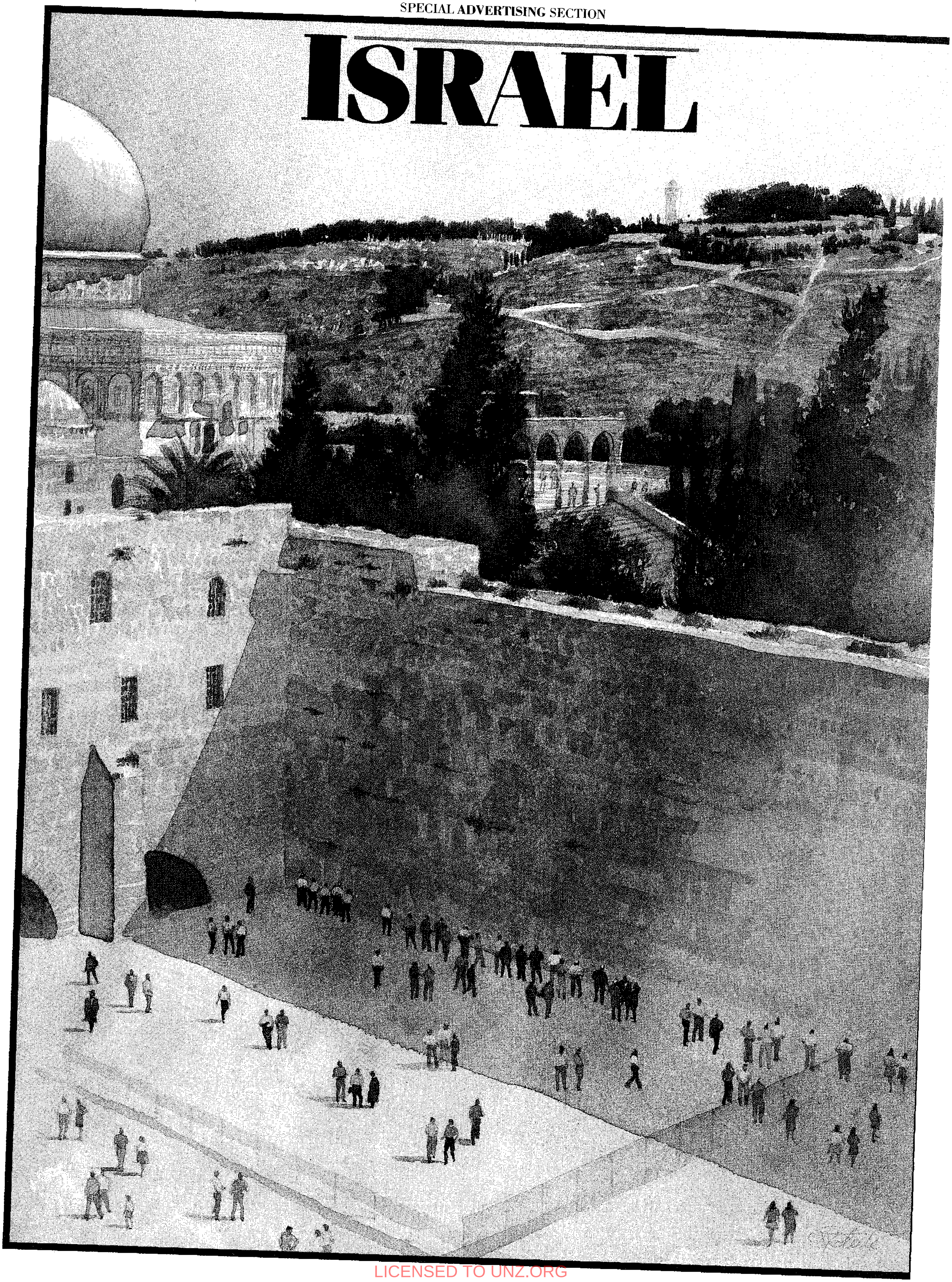

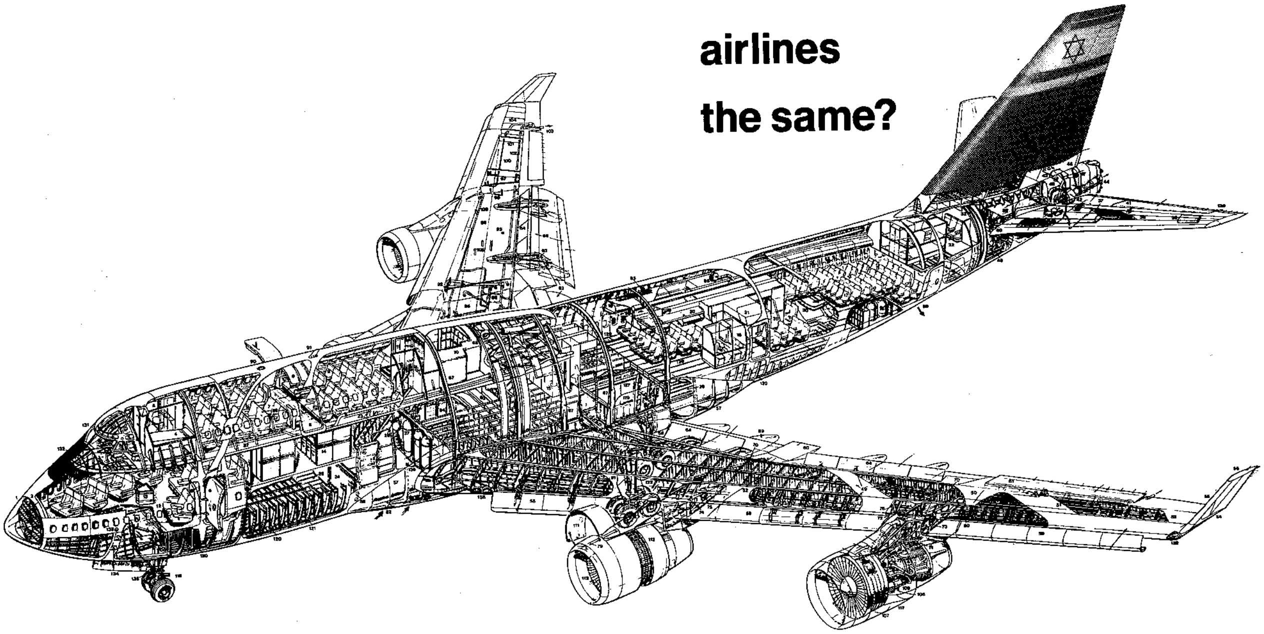

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Few places on earth have stirred as much passion as the 8,000 square miles that lie within the borders of the State of Israel. Its ancient cities, stark desert landscapes, and palm-fringed oases are the holy places of the Old and New Testaments and the Koran. But while Israel's historical and religious significance is well known, this small country on the Mediterranean also has modern-day culture and comforts to please contemporary tastes.

Life in Israel is as ancient as the Red Sea, as contemporary as boardsailing.

"Today, the nation of Israel offers visitors a rich and exhilarating experience," says Raphael Farber, Israeli consul and tourism commissioner for North America. "There are many new attractions, modern facilities, and world-class accommodations. Prices for tour packages have never been more competitive."

Bathers will enjoy the sunny beaches of Israel's four seas (the Red, the Dead, the Med, and the Galilee). Adventurers may be drawn to the Negev Desert or the rugged kibbutzim. In the towns and villages, winding streets are dotted with outdoor cafés, tiny boutiques, and colorful open-air markets. Cosmopolitan Tel Aviv boasts urban nightlife, shopping, and cuisine. And at the heart of the land stands the holy city of Jerusalem.

Everywhere in Israel there are wonders to behold—perhaps the astonishingly diverse people of Israel foremost. With prospects for peace in the region the best in years, their mood is hopeful. This new year, 5752 on the Jewish calendar, could be a good one for a visit.

Jerusalem

What's new in the Judean hills? Government buildings and performing-arts centers, international hotels, and stylish restaurants line the boulevards of West Jerusalem. Recent arrivals from the Soviet Union and Ethiopia are adding new life to this ancient city. But modern Jerusalem grows cautiously atop the past.

Visitors who enter the Old City by the ***Jaffa Gate*** will be tracing the footsteps of pilgrims and prophets. The ***Citadel***, rebuilt by Emperor Suleiman during the city's Ottoman period, has matchless views of winding alleys, ancient courtyards, minarets, and the Mount of Olives. The ***Museum of the City of Jerusalem*** in the Tower of David contains archeological remains, audiovisual displays, and models of the Holy City.

Beginning near St. Stephen's Gate, the ***Via Dolorosa*** winds through Jerusalem's stone streets. A Franciscan procession (every Friday at 3 P.M.) follows the fourteen stations of the Cross, from Pontius Pilate's judgment hall to the ***Church of the Holy Sepulchre***, in the Christian Quarter.

Visitors also come to worship or wonder at the ***Western Wall and Temple Mount***. The remaining 50-foot retaining wall of Herod's Temple, originally built by Solomon around 950 B.C., stands at the end of a plaza often filled with pilgrims and congregants who have come to pray at this sacred site. The golden ***Dome of the Rock*** mosque is perched on the summit of Mount Moriah. The rock on the site is said to be the one upon which Abraham offered his son Isaac in sacrifice and from which Mohammed rose to heaven.

Beyond central Jerusalem lie two of the new city's important landmarks. Dedicated in 1966, the ***Knesset*** houses Israel's Parliament and is open to the public. (Passports are required for entry; tours are given on Sunday and Thursday.) The ***Israel Museum***, on Ruppin Street, opened in 1965, contains an exceptional collection of Judaica and archeological exhibits from the Stone Age to the Middle Ages. The museum complex also includes the ***Shrine of the Book***, which holds the Dead Sea Scrolls, as well as the ***Billy Rose Sculpture Garden***, designed by Noguchi.

On the slopes of outlying Mount Herzl, accessible by city bus, the ***Yad Vashem Holocaust Memorial*** is an emotional experience for most viewers. Particularly stirring is the Children's Memorial, a darkened maze of mirrors infinitely reflecting points of light as somber voices intone the names of young victims of Nazi persecution.

The vast Old Jerusalem ***Souk***, one of Israel's best markets, consists of jumbled street stalls manned by lively vendors peddling olive-wood carvings, ceramics, hand-blown glass, exotic clothing, relics, and crafts. Bargain for bargains Monday through Thursday.

On ***Ben Yehuda Street***, a five-block pedestrian mall off Zion Square, West Jerusalem's café society gathers to enjoy cappuccino and baklava while musicians and latter-day prophets provide the entertainment.

Israel doesn't have an "authentic" cuisine. Thanks to the country's diverse immigrant population, however, restaurants offer an international banquet: Diners will find kreplach and blintzes side by side on a menu with shishlik, kebab, couscous, and falafel.

Hundreds of seafood restaurants serve locally caught shrimp, squid, trout, red mullet, and St. Peter's fish. Israel happens to be a major goose-liver exporter (France is one of the best customers), so Israeli menus frequently feature savory foie gras. Not bad for chopped liver.

Breakfast in Israel is a major event, and the hotels spread out literal smorgasbords of fresh fruits, salads, breads, yogurts, and more. Most hotel restaurants are kosher; some restaurants serve non-kosher food.

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Tel Aviv

The cosmopolitan capital on the Mediterranean coast, Tel Aviv comes alive at night.

While ancient Jerusalem is the seat of government, cosmopolitan Tel Aviv is Israel's cultural capital. Throughout the fall, Tel Aviv's calendar is filled with museum exhibits and performing-arts events.

From October 10 to 24, Zubin Mehta's **Israel Philharmonic Orchestra** features solo pianist Yefim Bronfman. During October and November, **The New Israeli Opera** (Noga Theatre, Jerusalem Avenue, 7-9, Jaffa) will perform Donizetti's *Don Pasquale*; in December and January, the company will perform Verdi's *La Traviata*.

On October 3, a retrospective of graphic prints by Jasper Johns opens at the **Tel Aviv Museum** (Shaul Hamelech Boulevard). Through November, the **Diaspora Museum**, at Tel Aviv University, exhibits *Beyond the Sambatyon: Myths of the Ten Lost Tribes*.

Among the crooked streets in Old Jaffa's **Artists' Quarter**, workshops and galleries display the latest wave of Israeli art. Art-lovers can stop to sip thick, black, Turkish coffee at one of the outdoor cafés along **Dizengoff** and **Ibn Givrol** streets.

There are more than a half-dozen five-star hotels in Tel Aviv; most are clustered near the beach along Hayarkon Street. The **Carlton** overlooks the Tel Aviv marina; the **Hilton** and **Sheraton** face the Mediterranean.

Israeli Riviera

Israel's central coast is a sandy region of vast citrus orchards, where tart grapefruits and sweet Jaffa oranges (shipped from Jaffa but actually grown inland) ripen from mid-December to April.

The so-called **Israeli Riviera** stretches along the Mediterranean Sea from Haifa to Tel Aviv and has been ruled by seafaring Phoenicians, Roman generals, Crusading knights, and Arab sheikhs. Sand dunes, quiet beaches, vineyards, wildlife, and watersports are the Carmel Coast's 20th-century attractions.

Herzliya and **Netanya** are opulent seaside resorts favored by diplomats and magnates.

WHERE THE ISRAELIS PLAY

Nightlife in Tel Aviv

Alexander A lively indoor-outdoor restaurant on the Nachlat Binyamin promenade. Live music on Tuesday and Thursday evenings.

Biblos Smoky jazz club, restaurant, and bar, on the Petah Tiva road.

Cheri Carlebach On Carlebach Street, in south Tel Aviv. Light food; music videos.

Discoteque Ha Masger 60 Small dance club, House blend music. Thirties crowd; selective entry.

Elizabeth Sculptures, paintings, and street art decorate this disco in an older building in Jaffa.

Ha Tzman Ameti (Real Time) Large space, music, dancing, live music, occasional film screenings in small side rooms.

Impulse Jabotinsky Street in Ramat Gan, behind the stock exchange. Sixties music, twenties crowd.

Liquid Youthful disco on Salome Street, between Tel Aviv and Jaffa.

Logos Restaurant-pub with Middle Eastern and classical live music.

Matisse Indoor-outdoor restaurant-bar serving light French- and Italian-style food.

Midbar Intimate pub on Balfour Street with high ceilings, Minimalist décor. Alternative recorded music; older clientele.

Nargila A young crowd turns up at this inexpensive Yemenite-food spot next to Cheri Carlebach.

Ronit's Farm On the beach near Shefayim, half-hour drive north of Tel Aviv. Large dance parties.

Rosebud Quiet bar-restaurant on north Dizengoff Street. Older crowd; celebrities.

Roxanne Dance club in old factory loft. Industrial décor; new bands.

Skitza A new club near the Textile House on Mered Street, between Tel Aviv and Jaffa. Small, outdoor tables on the grass.

Soweto Dance club on haYarkon Street featuring African and reggae music.

Turkiz Seafood and light fare, on a cliff overlooking the beach in Jaffa. Indoor and outdoor bar. Popular at sunset.

Vertigo Moody disco on Shocken Street.

West Coast Restaurant with music on the beach. Dancing on Friday afternoons; Brazilian samba party Thursday nights.

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Netanya is also the capital of Israel's diamond industry: ***Netanya Diamond Center***, on Herzl Street, will educate prospective buyers with a tour of its workroom and showroom.

The hillside city of ***Haifa*** overlooks the sandy Mediterranean beaches. ***Panorama Road***, the ***Bahai Shrine and Gardens***, and ***Carmelite Church*** offer bird's-eye views of the bay and picturesque Mount Carmel.

The harbor city of ***Akko*** was a Crusader prize. A fragrant Turkish bazaar winds through the maze of narrow streets near el-Jazzar Mosque, opposite the restored Hospitaler Quarter in the ***Crusader Subterranean City***.

Dead Sea

Flanked by the Judean and Moab mountain ranges, this inland body of water is the lowest place on the earth's surface, 1,302 feet below sea level. It also makes the record books as the saltiest sea—floating on the surface is a truly unique experience.

The salt deposits, natural springs, and low altitude contribute to the Dead Sea's fame as a health resort. (Even Cleopatra is said to have dipped her dainty toes here.) Local spas offer sulphur pools, salt and mineral baths, beauty treatments, exercise programs, and massage. Dead Sea mud, sold in beachfront boutiques, is considered a natural moisturizer.

Visible from the Dead Sea's shores, the mesa of ***Masada*** stands twelve miles south of the Ein Gedi oasis. The fortress atop this massive cliff was built by Herod as a retreat against surprise attacks. His palace contains fine mosaics and fresco remains.

The site, however, owes its fame to a small band of Jewish freedom fighters, who held out against attacking Roman forces until 73 A.D., when the walls were finally set afire. Rather than submit to slavery, the defenders committed suicide. Through October, an impressive evening sound-and-light show dramatizes the tragic event. The summit can be reached by cable car.

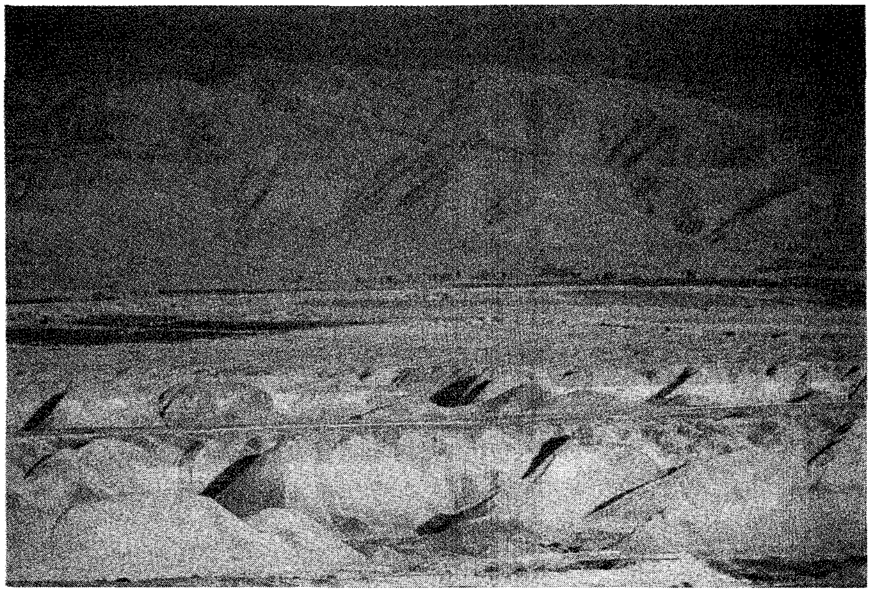
To escape the earthly pleasures of Jerusalem, an ultra-devout sect settled in remote ***Qumran*** during the Second Century B.C. Over two thousand years later, a Bedouin shepherd stumbled upon the Dead Sea Scrolls they left hidden in a cave.

Jericho, the Biblical "City of Palms," continues to be a welcome oasis from desert heat. Visitors can enjoy fresh citrus in one of the sleepy town's garden cafés and contemplate the tale of Joshua and his horn.

Negev Desert

Since most of southern Israel's 4,700-square-mile desert has been set aside as nature preserves and national parks, explorers can follow the trails of nomadic tribes, who roamed the canyons and oases thousands of years ago. There are also curious rock formations and wadis (stream beds), flocks of migrating birds, delicate desert flora, and archeological sites to discover.

To view the Negev's most unusual landscape feature, visit the ***National Geological Park*** and the ***Mitzpe Ramon Visitor's Center*** on the edge of a 25-mile-long crater called Makhtesh Ramon. The five immense holes (*makhteshim*) found in the Negev Highlands were chiseled by natural erosive forces, exposing Paleolithic fossils, gypsum deposits, and rocks baked by molten lava.



Nomads' land: Natural erosive forces carve the wadis and rock formations of the Negev Desert.

The ***Hai-Bar Wildlife Preserve*** near Kibbutz Yotvata offers one-hour driving safaris to observe such indigenous desert animals as leopards and ostriches. ***Israel Nature Trails*** and ***Camel Riders*** offer tours of the Negev spice and perfume routes.

Every Thursday morning, ***Beersheba***, the Negev's capital, overflows with Bedouins who arrive to trade desert wares in the weekly market on Hebron Road. Bargain-hunters can barter for rugs, clothing, and curios. Visitors can also survey the ***Museum of Bedouin Culture*** or take a guided tour of an encampment and experience desert hospitality. To gain an appreciation for desert life, intrepid travelers may want to take a camel ride through amber sands and sip spicy *sheba* tea under Bedouin tents.

Eilat/Red Sea

Eilat, on the narrow shore of the Red Sea, is Israel's southernmost seaport and a premier resort for beach lovers. The crystal waters of this Biblical inland sea parted by Moses have long been considered some of the world's best for snorkeling and scuba diving. Vast coral beds attract brilliantly colored marine life; the underwater spectacle can also be viewed by glass-bottom boat.

The ***Coral Beach Nature Reserve*** has snorkel equipment for rent. Nearby dive centers such as ***Aqua Sport International*** have gear and lessons. Windsurfing boards are also available; beginners usually practice in the area around King's Wharf. The ***Red Sea Sports Club*** offers two-day diving safaris, sailing yacht charters, and waterskiing. In addition, the company has jeep, horse, and camel tours through the Negev Desert. ***Club Med Coral Beach*** also offers windsurfing, sailing, tennis, and scuba-diving excursions.

The ***International Birdwatching Center*** near Eilat's North Beach welcomes amateur *ornithologists who want to observe migrating* storks, honey buzzards, pelicans, and ospreys that fly over the area in autumn and spring en route from Europe and Asia to Africa.

Getting There

This fall, El Al operates daily nonstop flights Saturday through Thursday between Kennedy Airport and Tel Aviv's Ben-Gurion International Airport. Travel time is about ten hours. Other airlines that service Israel include TWA, Tower Air, Pan Am (soon to be Delta), and many European carriers. Most major car rental agencies have counters at the airport in Tel Aviv. For additional travel information, contact the ***Israel Government Tourist Office***, 350 Fifth Avenue, New York, NY 10118 (212-560-0650). ●

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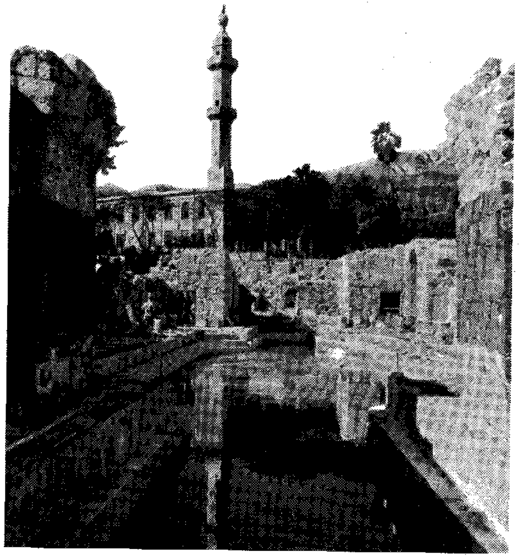

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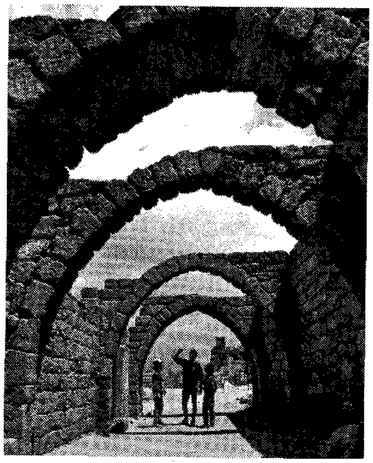

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Movies/David Denby

MARRIAGE BOLOGNESE STYLE

“. . .Pupi Avati’s *The Story of Boys and Girls* is a less explosive version of one of Robert Altman’s whirling seventies farces. . .”

IN PUPI AVATI’S **The Story of Boys and Girls,** two huge families, one from the country, the other from the city, sit down to eat together at an engagement party in the country family’s old farmhouse, and after the tortellini and the fried calves’ livers, after the boiled beef and boiled chicken but some time before the stewed duck and the fried sweet-and-sour “escaped” birds, the diners consume rabbit “alla cacciatora”—delicious rabbits freshly killed, as a young man says, right on the farm. And suddenly we see the proof of it: Pieces of shot fall out of the meat and onto the plates, rolling about like children’s marbles in the bottom of a Maytag.

The handsome young man who shot the rabbit shows off his gun, pretending to “kill” various members of his family, and then, assuring everyone that the gun isn’t loaded, he goes into the kitchen, where the gun somehow goes off, wounding his mother slightly in the arm. The metal balls in the food and the wounded mother, it turns out, are emblematic of the whole movie. The time is 1936, in the Emilia-Romagna section of Italy, and the Fascists are in power. A certain buffoonishness is in the air—a vaunting machismo that disgraces the usual native charm and candor and then collapses in confusion. The men, we understand, are behaving worse than usual, and women are their victims. Mom, in particular, has a bad time of it.

Many small disasters pile up in *The Story of Boys and Girls,* yet they don’t really matter. The prospective groom, Angelo (Davide Bechini), is from an aristocratic family living in Bologna, some of whose members disapprove of their slenderly beautiful young man marrying a country girl. Certainly Angelo’s haughty mom, conscious of the family’s exalted lineage, doesn’t expect things to go well out there in the woods. For its part, the country family feels nervous as it prepares to meet the scrutiny of the Bolognese. Scandal and disorder plague the family—adulteries, quarrels, odd dreams. At the party, many things happen that could only be called irregular, but the event *does* come off. The amplitude of the meal is only one aspect of a large and generous way of life that isn’t easily embarrassed by its own excesses. At the end of the day, Angelo and his girl, Silvia (Lucrezia Lante Della Rovere), part for a while, but they will remain a couple—uneasily yet permanently.

FAMILY BUSINESS: *Davide Bechini, Massimo Bonetti, Lucrezia Lante Della Rovere.*

The movie is a bounding, warm-spirited farce, but it has a core of gravity and strength that survives all outrages. Pupi Avati, who both wrote and directed, works with many small events yet conveys a sense of the eternal forces of life gathering their energies, coiling and uncoiling. Quarrels break out, unspeakable blunders are committed, confessions fall shamelessly from people’s mouths—it is all trivial, mundane, ridiculous—yet at the same time, life and death are moving into place like massive boulders. *The Story of Boys and Girls* is clearly intended as the central view of life, the orthodox view, heterosexual, familial, and generational. Despite all the disorder and pain, blessedness hovers in the air. When the children run down a hill, they hear a rushing noise around their heads—it is the wind—and they think it is the sound of an angel’s wings beating over them.

The men misbehave, many of them, and they get away with it. Avati sees the injustice of their treatment of women, but he doesn’t impose a contemporary consciousness on the period material: The women resist, but their resources are limited, and a long cultural tradition supports the men. The young man who so carelessly shoots his mother attracts the interest of a beautiful girl from the aristocratic family. When she and one of her sisters are sleeping off the banquet in the farmhouse, he enters her room and clumsily attempts to make love to her. She fights him off, and yet something in her is stirred, and later she finds him in the stables. Avati has an attitude of reluctant acceptance that will probably enrage feminists: Men will always get away with what they can and not much can be done about it.

Avati, born in 1938 in Bologna, has worked widely in Italian television as well as film. This is the first of his works that I have seen, and I was impressed by the fluency of his style. At first, he throws a bewildering variety of faces on the screen. At the country house, we see about five good-looking young women (daughters, servants, mistresses) and several intense young men. Each has his life, his story, his troubles, and Avati gives us only a brief fragment before moving on. Yet the many fragments join and flow together; it is a coherent view, an entire world. The movie is a smoother, less explosive version of one of Robert Altman’s whirling farces from the seventies. Avati’s humor isn’t as frenetic or as perverse as Altman’s, and the people seem rooted in a way that Americans never could be. They are Italians: No matter how foolishly they act, something in their souls prevents them from quite losing their dignity. ■

Art/Kay Larson

SUMMER STOCK

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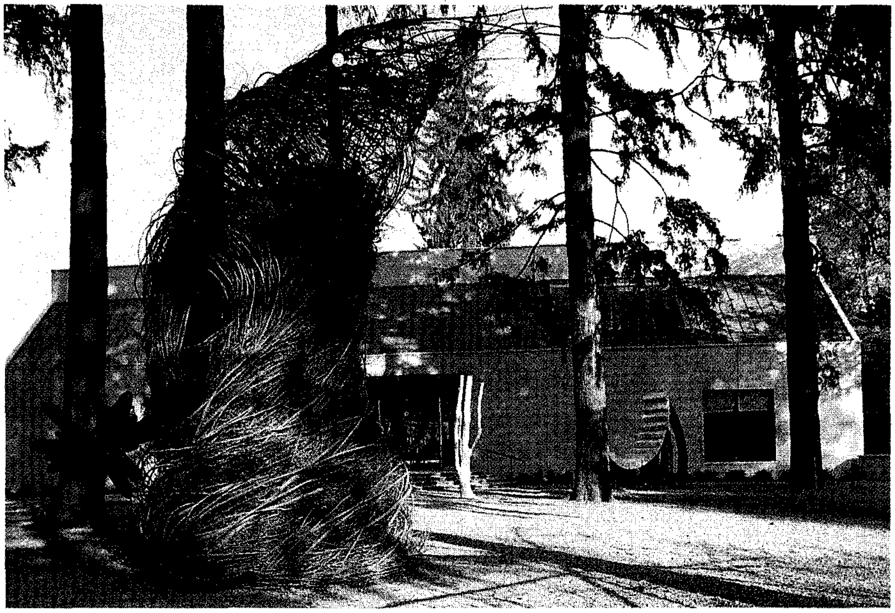


EARTHWORKS: *A Patrick T. Dougherty installation.*

SURVIVAL TIPS FOR A HOT AFTERNOON: YES, there is always the Metropolitan, and it is more or less air-conditioned, but in high summer, even on weekdays, it has some of the ambience of the Rome train station. Your visiting relatives will insist—of course they have to see the greatest museum in the Western Hemisphere. Steer them away from **"The Art of Paul Manship,"** in the American Wing. In the first half of the century, Manship turned out public monuments by the yard. His smaller sculptures are little more than fancy hood ornaments. They belong in a design museum.

Otherwise, the theme in August is nature, squared and cubed. One of the Met's best shows is the view of Central Park from the Iris and B. Gerald Cantor rooftop sculpture garden, which appears to surf on the heaving silver-green treetops just below. This sun-scorched plaza is scattered with the Cantors' collection of casts from Rodin's designs, all produced between 1969 and 1985, long after his death. (The Cantors gave these dubious hybrids to the Met, which delicately refrains from calling them "copies," though it acknowledges that Rodin himself never saw most of them cast.)

Outside the Met and up Fifth Avenue, the **National Academy of Design** is positively frigid. Its paneled walls are decorously lined with a century's worth of horticultural drawings from the New York Botanical Garden—nature without the heat, fuss, mess, bugs, and weeds. A nearby show, "The Artist in the Garden," can't match its precision and elegance.

WHEN ENOUGH IS ENOUGH, DRIVE NORTH TO the Katonah Museum of Art and its tidy, comfortable, perfect late-summer exhibition, **"Sticks and Stones: 10 Artists Work With Nature."** The Katonah, a community-based place for nearly 40 years, moved last fall into a new skylighted building that proves Edward Larrabee Barnes can design an intimate, workable, graceful museum container if he wants to.

Katonah's entrance hall looks through glass to a gravel sculpture court swept by 100-year-old weeping Norway spruces. At the moment, the view is dramatic. A pair of whirlwinds knitted out of intertwined maple branches rise from the gravel like animated flames or cyclonic wood sprites, their "tongues" licking the spruce trunks. Using no joinery but saplings woven together, artist Patrick T. Dougherty built them on site. You step through tepee-style doorways into a hollow interior of wattle walls daubed with dry leaves, smelling of cool, fermented earth and crisp decay. The metaphor: nature's energy, free-form and wild, which we harness for survival and protection. The sublime meshes with the practical: tree house, nomad's hut, and childhood's secret places.

"Sticks and Stones" makes no radical strides toward the frontiers of art. The artists are all mid-career, most are well known, and their work is usually dated late eighties. The surprise lies in the alchemy of choice. Katonah, lacking a full-time curator, asked the Brooklyn Museum's laid-off associate prints-and-drawings curator, Barry Walker (another fiscal casualty), to do this show on his way to the Houston Museum of Fine Arts. He picked mostly artists who were saturated in the environmental, late-minimalist sensibilities of the seventies. They prefer rude experience: stones, sticks, mud, even a volcanic crater, the red-black cinder cone in northern Arizona being formed into a celestial viewing platform by James Turrell.

Israeli sculptor Ilan Averbuch has the second tour de force (after Dougherty's): a bunch of whittled-to-a-point poles on end, with stones strung between them on invisible steel bands, implying a horizon line (like a lakeshore and trees) that miraculously floats before the eye. Mel Kendrick, James Surls, "Mudman" Kim Jones, Alan Sonfist, and Robert Lobe are in reasonably fine form. Token woman Michelle Stuart, with one black and one white panel formed from wax and earth products, is the gentle poet; one wishes for a tougher female presence to balance her. Mostly this is macho materialism, though with a living core: Giuseppe Penone, returning to metaphors of man and nature, found a decrepit wooden structural beam and has chiseled down to its heartwood, betraying, inside the battered architectural member, the hard reminiscence of the living tree. Out of such conversation between nature and craft—between civilization and the wilderness that sustains it, human life and the mud and rocks that gave birth to it—this forceful show creates a convincing coda for summer.

(The Metropolitan Museum of Art: Fifth Avenue at 82nd Street; through September 1. The National Academy: 1083 Fifth Avenue, near 89th Street; through October 20. Katonah Museum of Art: Route 22 at Jay Street, Katonah, New York, approximately 40 miles from Manhattan; through September 1.) ■

Photograph by Scott Miles/Landmark Photos.

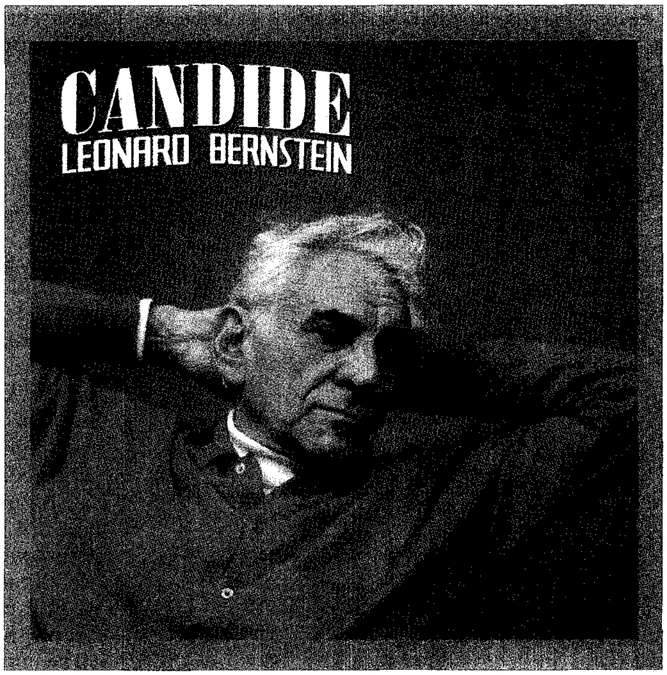
Records/Peter G. Davis

HIGH VOLTAIRE

" . . .At last *Candide* becomes a coherent statement that builds with orderly musical logic. Bernstein conducts with panache. . . "

LEONARD BERNSTEIN LED A FAST-PACED life—a frantically disheveled one, some would say—but toward the end of it he took time to impose a bit of discipline on **Candide**, one of his more unruly problem children. The results are mostly glorious, and they can be heard on two new compact discs from Deutsche Grammophon (429 734), a recording that now must serve as the final composer-approved musical text for future revivals of this tangled-up, might-have-been masterpiece.

In the 35 years since its brief Broadway run, *Candide* has been subjected to more rescue operations and performing editions than an early Baroque opera, always in hopes that what had been originally cooked up by so many brilliant talents could somehow be made to work. Bernstein's intoxicating score was always the main attraction—a cornucopia of fresh invention, if too intricately eventful and sophisticated for musical-comedy audiences of 1956. The major stumbling block, though, was Lillian Hellman's lumbering adaptation of Voltaire's classic satire, compounded by verbal overkill from an army of lyricists: principally John Wilbur, but also John LaTouche, Dorothy Parker, even Hellman and Bernstein, and, later on, Stephen Sondheim—all desperately trying to capture the buoyant spirit of Candide's madcap adventures in this best of all possible worlds. Tyrone Guthrie, who directed, famously summed up the torturous creative process: "Rossini and Cole Porter seemed to have been rearranging *Götterdämmerung.*"



THE *CANDIDE* MAN CAN: *Leonard Bernstein's definitive recording.*

The whole messy business, along with subsequent attempts to mine the gold and create a producible show, is clarified in Andrew Porter's notes to the DG recording. For New Yorkers who have been around for it all, the milestones in *Candide*'s odyssey were the 1956 premiere; a drastic revision in 1973 by Hugh Wheeler, directed by Hal Prince; and an expanded, so-called opera-house version of that edition produced by the City Opera in 1982. I welcomed the last more warmly than it probably deserved at the time, grateful that so much wonderful music had been restored and for the opportunity of hearing it sung by real voices. Otherwise the Wheeler-Prince solution was mostly destructive, turning the piece into an extended dirty joke in which the score, even in its fuller form, seemed almost incidental.

Bernstein did not take an active part in fashioning that *Candide,* and he must have been at least privately dismayed by its shallow tone and insensitivity to the work's musical content. Perhaps by then he had regretted renouncing the composer's traditional dominant role of shaping, directing, and controlling the material in the first place—an impossible dream, I suppose, since Broadway musicals are not made that way and Bernstein never did like working alone. On this recording, though, he has the last word, assembling the best of all possible sequences from the vast amounts of music he wrote for the work over the years—nearly two hours' worth. There's much more, and possibly some of it can be slipped in when the Bernstein version reaches the stage. On my program from the pre-Broadway tryout in Boston I note a long-forgotten duet for Cunegonde and the Old Lady—"Pass the Soap"—that I'd be intrigued to hear again.

In any case, *Candide* at last becomes a coherent statement that builds with orderly musical and dramatic logic rather than jerking us wildly from one scene to the next. None of the score's bubbly exuberance has been sacrificed, but the emotional dimensions have been enlarged, and the overall mood has a deeper, more penetrating resonance. Candide, his role enriched with three songs, emerges as the central figure he always should have been, and his restored epiphany, "Nothing More Than This," followed by the healing "Make Our Garden Grow" ensemble, provides the show with the stunning musical climax it had previously lacked. Bernstein conducts with panache and in typical "late Lenny" style, savoring each note and hating to let go—it's sometimes a bit much, but who can blame him?—and the London Symphony seems to love the music as much as he does.

The casting makes far more sense here than on DG's misbegotten composer-conducted *West Side Story.* Jerry Hadley's wide-eyed, honey-toned Candide is just about ideal, and those two grand veterans Christa Ludwig (Old Lady) and Nicolai Gedda (Governor) add a delicious dash of operatic exotica to their roles. June Anderson is an accurate if rather charmless Cunegonde, and I'd prefer a more needlepoint delivery of Pangloss's music than Adolph Green can manage. But why quibble? This recording is a marvelous gift and eloquent proof that the piece is not some sort of "comic oratorio," as one British reviewer would have us believe. On the contrary, what *Candide* needs now is the stage, a new book, a careful production, and, just to be safe, a hands-off law to keep meddlers like Hal Prince from barging in and ruining Bernstein's good work. The newly reconstituted City Opera might be the right place. Christopher Keene, how about it? ▬

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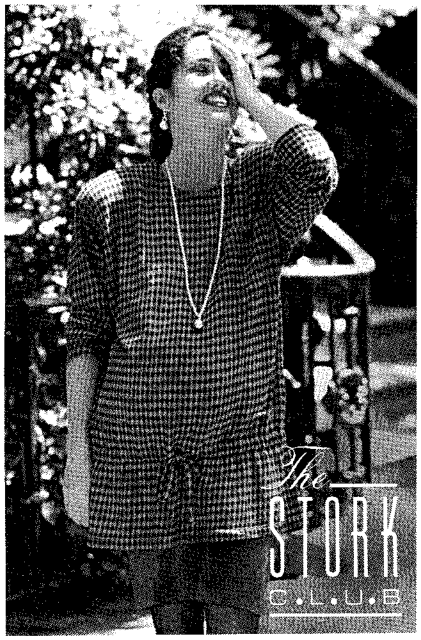

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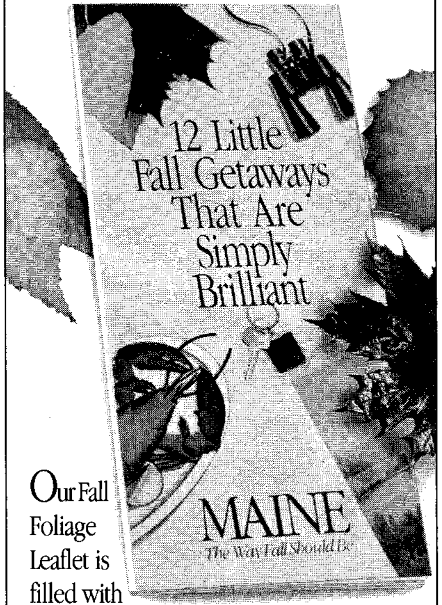

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by Yves Saint Laurent, retail $163, now $59; Espace pumps and flats, retail $132–$142, now $39; Anne Klein snakeskin sandals and flats, retail $136–$148, now $49 and $59; Adrienne Vittadini nubuck sandals, retail $130, now $39; Perry Ellis slingbacks, retail $140, now $39; André Assous ballerina flats, retail $68, now $29; casual flats and sandals by Unisa, retail $45–$60, now $19–$24; Mosaic penny loafers, retail $80, now $19. A.E., M.C., V., no checks; all sales final. *Daniel Evans, 1405 Second Ave., near 73rd St. (861-9470); Mon.–Sat. 10 a.m.–7 p.m. and Sun. noon–6 p.m.; through 9/9.*

RELIEF PICTURE

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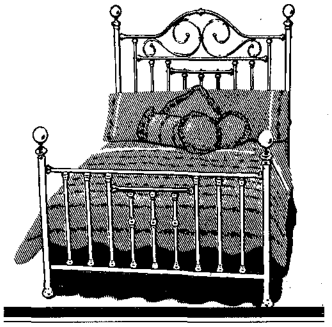

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—*The Yen Family*. #2—8/28–29: *The 5,000 Fingers of Dr. T* (1953); *The Three Worlds of Gulliver* (1960). 8/30: *Young Frankenstein* (1974); *The Nutty Professor* (1963). 8/31–9/3: *The Mad Magician in Double-System 3-D* (1954); *House on Haunted Hill in Emergo!* (1958). #3—*Paris is Burning*.

2. **ESSEX—Grand St. at Essex St.** (982-4455). Chinese Films. Opening 8/30: *Child's Play 3*.

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Slacker*. #2—Through 8/27: "Midsummer Madness: The Films of John Waters." Opening 8/30: "The 23rd International Tournee of Animation." (See Museums, Societies, Etc., below for details.) #3—*An Angel at My Table*. #4—*La Femme Nikita*. #5—*Trust*. #6—*City Slickers*.

4. **BLEECKER MOVIE HOUSE—144 Bleecker St. bet. La Guardia Pl. and Thompson St.** (777-9714). #1—*On the Black Hill; Comfort of Strangers*. #2—*Suckling; Shadows in the City*.

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Harley Davidson and the Marlboro Man*. #2—*Double Impact*.

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *Jungle Fever*.

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Barton Fink*. #2—*Barton Fink*. #3—*Terminator 2*.

8. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 8/28: *Dark Victory* (1939); *Now Voyager* (1942). 8/29: *The Wrong Man* (1956); *Dial M for Murder* (1954). 8/30–31: *Gone With the Wind* (1939). 9/1: *The Tenant* (1976); *Knife in the Water* (1962). 9/2: *The Spy Who Came in From the Cold* (1966); *The Man Who Never Was* (1956). 9/3: *Testament of Orpheus* (1959); *Blood of a Poet* (1930); *Orpheus* (1949).

9. **LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*Boyz N the Hood*. #2—*Dead Again*. #3—*Defenseless*. #4—*Thelma & Louise*. #5—*Body Parts*. #6—*Boyz N the Hood*. #7—*Dead Again*.

10. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*True Identity; Pee-Wee's Big Adventure*. #2—*Straight Out of Brooklyn; Poison*. #3—*Everybody's Fine; 101 Dalmations*. #4—*The Doctor; Doc Hollywood*. #5—*Terezin Diary; The Miracle; Undying Love*.

11. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). *Voyeur*. Opening 8/30: "Festival of Animation 1991." (See Museums, Societies, Etc., below for details.)

12. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Pure Luck*. Opening 8/30: *Child's Play 3*. #2—*Hot Shots!*

13. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *Eating*.

14. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*My Father's Glory*. #2—*Truly, Madly, Deeply*. #3—*The Dark Backward*. #4—*Madonna: Truth or Dare*.

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*Mystery Date*. #2—*Terminator 2*. #3—*Harley Davidson and the Marlboro Man*. #4—*Regarding Henry*. #5—*Terminator 2*. #6—*The Naked Gun 2½: The Smell of Fear*.

19. **NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Pure Luck*. #2—*Defenseless*. #3—*Double Impact*. #4—*The Commitments*. #5—*The Commitments*. #6—*Hot Shots!* #7—*Dead Again*. #8—*Boyz N the Hood*. #9—*Doc Hollywood*.

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*City Slickers*. #2—*Mobsters*. #3—*True Identity*. Opening 8/30: *Child's Play 3*.

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *The Doctor*.

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Pure Luck*. Opening 8/30: *Child's Play 3*.

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Harley Davidson and the Marlboro Man*. #2—*Regarding Henry*. #3—*Dead Again*.

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Hot Shots!*

MOVIES

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*True Identity*. #2—*101 Dalmations; Thelma & Louise*. #3—*Doc Hollywood*. #4—*Boyz N the Hood*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Mobsters*. #2—*Double Impact*. Opening 8/30: *Child's Play 3*.

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Dead Again*.

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Defenseless*. #2—*Terminator 2*. #3—*Hot Shots!* #4—*Point Break; Bingo*. #5—*Boyz N the Hood*. #6—*Robin Hood: Prince of Thieves*.

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *True Identity*.

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Harley Davidson and the Marlboro Man*. **EMBASSY 3**—*Body Parts*. **EMBASSY 4**—*Mystery Date*.

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Doc Hollywood*. #2—*Straight Out of Brooklyn*.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Regarding Henry*. #2—*Thelma & Louise*. #3—*The Naked Gun 2½: The Smell of Fear*. #4—*City Slickers*. Opening 8/30: *Child's Play 3*. #5—*Tatie Danielle; Everybody's Fine*.

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *101 Dalmations*.

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Pure Luck*.

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *La Femme Nikita*.

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Barton Fink*. #2—*Barton Fink*.

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*True Identity*. #2—*Doc Hollywood*.

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Naked Gun 2½: The Smell of Fear*.

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Pastime*.

47. BIOGRAPH—57th St. east of Broadway (582-4582). 8/28–29: *The Godfather Part II* (1974). 8/30–31: *The Godfather Part III* (1990). 9/1–7: *The Wild Child/L'Enfant Sauvage* (1969).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Hot Shots!*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *City Slickers*.

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *My Mother's Castle*.

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Pure Luck*.

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Mobsters*. #2—*Double Impact*. Opening 8/30: *Child's Play 3*.

53. BARONET—Third Ave. at 59th St. (355-1663). *Defenseless*. **CORONET**—*Barton Fink*.

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Robin Hood: Prince of Thieves*.

55. CINEMA I—Third Ave. at 60th St. (753-6022). *The Doctor*. **CINEMA II**—*The Naked Tango*. **CINEMA THIRD AVE.**—*101 Dalmations; The Miracle*.

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Bingo*. #2—*Terminator 2*.

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Commitments*.

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Dead Again*. #2—*Harley Davidson and the Marlboro Man*.

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Story of Boys and Girls*.

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Regarding Henry*.

65. UA EAST—First Ave. at 85th St. (249-5100). *Dead Again*.

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*True Identity*. #2—*Boyz N the Hood*.

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Double Impact*. Opening 8/30: *Child's Play 3*. #2—*Hot Shots!*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *The Doctor*.

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *The Commitments*.

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Uranus*. #2—*Europa, Europa*. #3—*Paris is Burning*.

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Hot Shots!*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Terminator 2*. #2—*Dead Again*. #3—*Doc Hollywood*. #4—*Regarding Henry*. #5—*Harley Davidson and the Marlboro Man*. #6—*Body Parts*.

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Defenseless*. #2—*Pure Luck; 101 Dalmations*.

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Double Impact; Boyz N the Hood*. #2—*True Identity*.

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Hot Shots!* #2—*Double Impact*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 9/13: "The Last Westerns." 8/27–28: *Once Upon a Time in the West* (1969), dir. Sergio Leone. 8/29–30: *Little Big Man* (1970), dir. Arthur Penn. 8/31, 9/3: *The Cowboys* (1971), dir. Mark Rydell. 8/31, 9/4: *Bad Company* (1972), dir. Robert Benton. 9/1: *Ulzana's Raid* (1972), dir. Robert Aldrich; *High Plains Drifter* (1973), dir. Clint Eastwood.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3; children $2.50. Daily at 10:30, 11:30, 1:30, 3:30, and 4:30: *Beavers;* at 12:30 and 2:30: *Grand Canyon: The Hidden Secrets*. Both films will also be shown as double features on Fri. & Sat. at 6 and 7:30.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 9/6–8: Essential Cinema: "Films of Georges Melies (1899–1912)" 9/6,8: "Marie Menken Program #1 (1955–1963)." 9/7–8: Essential Cinema: "The Films of Louis and Auguste Lumiere (1896–1905)" 9/7–8: "Jonas Mekas: Diaries, Notes, and Sketches (1964–69)." 9/9–15: "The Fifth Annual New York Lesbian and Gay Experimental Film Festival." 9/9: *Together Alone*, dir. P.J. Castellaneta. 9/10: *Coal Miner's Granddaughter*, dir. Cecilia Dougherty. 9/10: New York premieres by Joe Westmoreland, Allison Burns, Zoe Leonard, Carl Michael George and others.

THE FESTIVAL OF ANIMATION 1991—Cinema Village Third Ave., Third Ave. bet. 12th and 13th St. (505-7320). Beg. 8/30: An anthology of award-winning shorts including *Creature Comforts* by dir. Nick Parks, *Grasshopper* by dir. Bruno Buzzetto and Richard Denti, Mother Goose by dir. David Bishop, and others. Various animators featured will lecture on weekend nights.

FESTIVAL LATINO—Worldwide Plaza Cineplex Odeon, 50th St. Between 8th and 9th Aves. (598-7155). $7.50. See listings at The Public Theatre.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $3; members $1.50. 9/3: *Burn!* (1970), dir. Gillo Pontecorvo; *Time of Daring* (1983), dir. El Salvador Media Project.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 8/28: *Boudu Sauve des Eaux* (1932); *La Belle Equipe* (1936).

INTERNATIONAL TOURNEE OF ANIMATION—Angelika Film Center, 18 W. Houston St. (995-2000). A collection of 19 previously unreleased animation shorts using the latest in computer animation and more traditional methods of animation using clay, cell and colored pencils assembled by producer Terry Thoren. Animators include Bill Plympton, Bruno Bozzetto, Timothy Hittle, Paul and Menno de Nooijer, and Candy Guard.

MANHATTAN COMMUNITY FILM SERIES—45 East 81st St. bet. Park and Madison Aves. (369-6596). $4; $2 for children 12 and under. Shows are at 6 and 8:30 unless noted. 8/30 at 6 and 9: *Dracula* (1931); at 7:30 and 10:30: *Frankenstein* (1931).

MAXWELLS—1039 Washington St., Hoboken, N.J. (201-798-4064). $3–$5. All films at 8:30. 8/27, 28: "Scenes From the Surreal: Three New Films by Jan Svankmajer": *Darkness Light Darkness; Virile Games; Death of Stalinism*. Also *On Svankmajer*, dir. James Marsh; *Rehearsals for Extinct Anatomies*, dirs. The Quay Brothers.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." "Saturday Evening Films." Tickets are available one hour before each screening at the Uris Center information desk. Through August Saturdays at 4 & 6:30: "A Series of Impressions: Early French Cinema." 8/28: *Rodin: The Gates of Hell*. 8/29: *The Bronze Zoo; Walker 'Round Sculpture; Art in Public Places*. 8/30: *Paul Manship: In and Out of the Mainstream; Augustus Saint-Gaudens: An American Original*. 8/31: *Paul Manship: In and Out of the Mainstream;* Early French Cinema: *Zou Zou*.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 9/3: "Fact/Fiction." New approaches to the documentary genre using videos. Through 10/1: "Junction and Journey: Trains and Film." 8/29–30: *The Clockmaker* (1973). 8/29, 31: *Rails* (1921). 8/30–31: *Lady on a Train* (1945). 9/1, 3: *Number Seventeen* (1932); *Rome Express* (1932). 9/2: *Soshun* (1956); *Oh, Mr. Porter* (1937). 9/5–11/12: "Consumer Tools: Personal Visions." A collection of diaristic videotapes made with ordinary consumer videotapes, including the works of George Kuchar and Sadie Benning.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 8/31: "A Salute to Monty Python." 8/13–31: *The Pythons*. Interviews with the Pythons, interspersed with highlights of their work.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 8/30–9/4: *Impromptu* (1991), dir. James Lapine. 9/5: *Freaks* (1932), dir. Tod Browning; *Rehearsals for Extinct Anatomies*, dir. the Brothers Quay.

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PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. Through 9/5: "Festival Latino." 8/27–9/5: *Short Films, Documentaries & Animations:* A competion of works produced by filmmakers from Latin America, the Caribbean, the United States, and Europe. *Feature Films in Competition:* A wide array of voices indicative of the extensive range of films being produced by Latinos. *Work's From the Three Worlds Films and Video School:* A 90-minute program of works produced by the students from the Three Worlds Film and Video School in Cuba. Call 598-7155 for more information.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. Through 9/7:"Visions From South of the Border: Films From the Caribbean, Central, and South America" 8/31: *Alsino and the Condor* (1983), dir. Miguel Litten.

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 9/15 at 1 and 3 (weekends only): "Films and videos by John Baldessari."

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Double Impact.* #2—*True Identity.* #3—*Pure Luck; Terminator 2.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Pure Luck.* #2—*Double Impact.* #3—*Hot Shots!* #4—*Harley Davidson and the Marlboro Man.* #5—*Terminator 2.* #6—*Dead Again.* #7—*True Identity.* #8—*The Doctor.* #9—*Defenseless; Mystery Date; Boyz N the Hood.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 8/29: *101 Dalmations; Double Impact.* Beg. 8/30: *Child's Play 3.* #2—*Pure Luck.* #3—*Hot Shots!* #4—*Terminator 2.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Double Impact.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Terminator 2.* #2—*Double Impact.* #3—*True Identity.* #4—*Harley Davidson and the Marlboro Man.*

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Body Parts.* #2—*Double Impact.* #3—*Terminator 2.* #4—*Hot Shots!* #5—*Harley Davidson and the Marlboro Man.* #6—*Boyz N the Hood.* #7—*Pure Luck.* #8—*101 Dalmations; Mobsters.* #9—*True Identity.* #10—*Bingo; Mystery Date.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Hot Shots!* #2—*101 Dalmations; Point Break.* #3—*Boyz N the Hood.* #4—*Harley Davidson and the Marlboro Man.* #5—*Terminator 2.* #6—*True Identity.* #7—*Dead Again.* #8—*Pure Luck.* #9—*Body Parts.* #10—*Mobsters.* #11—*Defenseless.* #12—*Double Impact.* #13—*Bingo; Mystery Date.* #14—*The Naked Gun 2½: The Smell of Fear.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Double Impact.* #2—*Body Parts.* #3—*The Doctor.* #4—*101 Dalmations.* #5—*Hot Shots!* #6—*Pure Luck.* #7—*Doc Hollywood.* #8—*Regarding Henry.* #9—*City Slickers.*

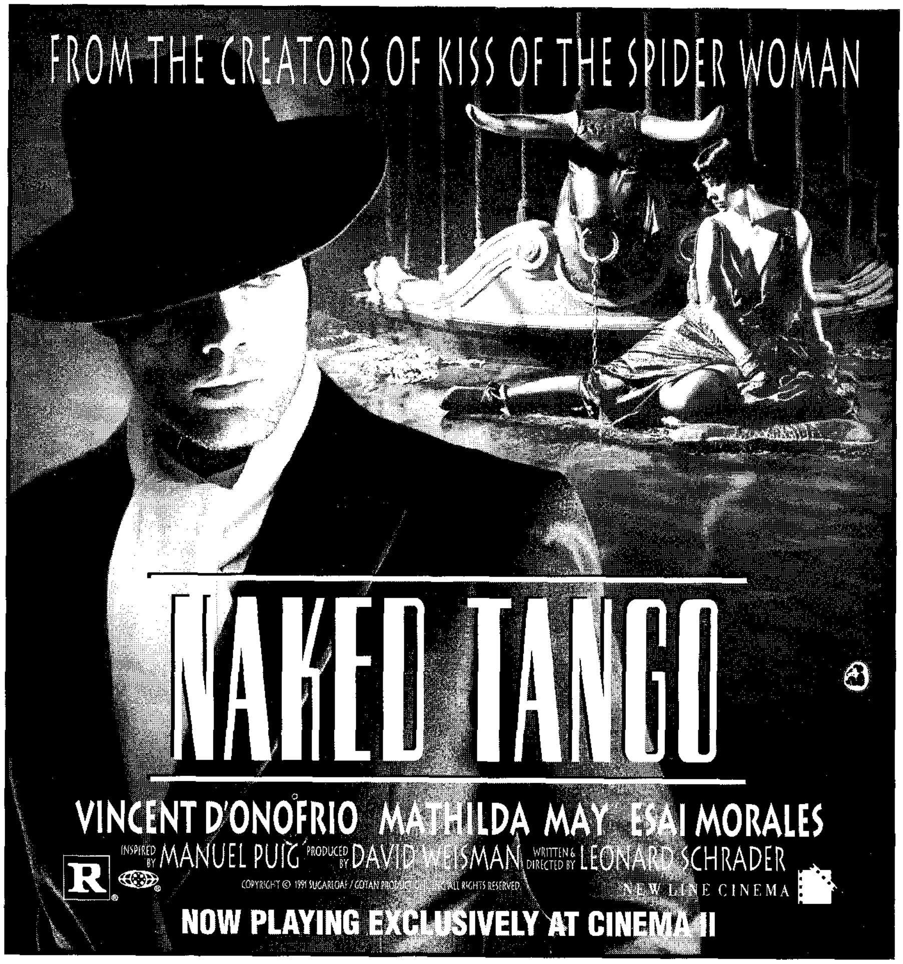
203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Harley Davidson and the Marlboro Man.* #2—*Dead Again.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*True Identity.* #2—*Hot Shots!; Double Impact.* #3—*Defenseless; Bingo.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Europa, Europa; Defenseless.* #2—*The Doctor.* #3—*Bingo.* #4—*101 Dalmations; Doc Hollywood.* #5—*Hot Shots!*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Pure Luck; Bill & Ted's Bogus Journey.* #2—*Double Impact.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Mystery Date; Mobsters.* #2—*Terminator 2.* #3—*True Identity.* #4—*Defenseless.* #5—*Harley Davidson and the Marlboro Man.*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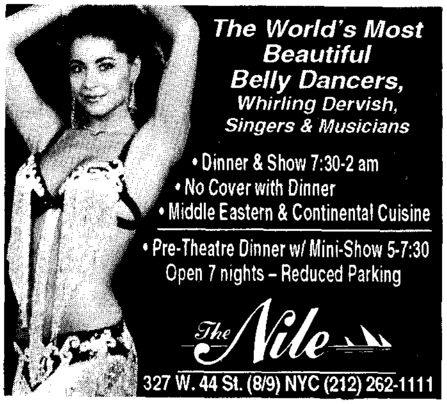
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MOVIES

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Terminator 2.* #2—*Boyz N the Hood.* #3—*Mobsters.* #4—*True Identity.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Doc Hollywood.* #2—*Harley Davidson and the Marlboro Man.* #3—*Pure Luck.* #4—*True Identity.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Boyz N the Hood; Mystery Date.* #2—*Defenseless.* #3—*Double Impact.* #4—*Hot Shots!* #5—*Boyz N the Hood.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*The Doctor.* #2—*Dead Again.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Bingo.* #2—*Harley Davidson and the Marlboro Man.* #3—*Regarding Henry.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Terminator 2.* #2—Through 8/29: *Doc Hollywood; Double Impact.* Beg. 8/30: *Child's Play 3.* #3—*Hot Shots!* #4—*Defenseless.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Terminator 2.* #2—*Boyz N the Hood.* #3—*Body Parts; 101 Dalmations.* #4—*Double Impact.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Doctor.* #2—*Terminator 2.* #3—*Defenseless.* #4—*Hot Shots!* #5—*Dead Again.* #6—*Pure Luck.* #7—*Mystery Date; Point Break.* #8—*Regarding Henry; Bingo.* #9—*Mobsters; Robin Hood: Prince of Thieves.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*True Identity.* #2—*Harley Davidson and the Marlboro Man.* #3—*Terminator 2.* #4—*Double Impact.* #5—*Hot Shots!; 101 Dalmations.* #6—*Mystery Date.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Terminator 2.* #2—*True Identity.* #3—*Double Impact.* #4—*Harley Davidson and the Marlboro Man.* #5—*Bingo; Body Parts.*

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Defenseless.* #2—Through 8/29: *101 Dalmations; Mystery Date.* Beg. 8/30: *Child's Play 3.* #3—*Hot Shots!* #4—*Double Impact.* #5—*Terminator 2.* #6—*Pure Luck.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Doctor.* #2—*Doc Hollywood.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Defenseless.* #2—*Hot Shots!* #3—Through 8/29: *Delerious; Mystery Date.* Beg. 8/30: *Dead Again.* #4—*101 Dalmations; Regarding Henry.*

303. CORONA—PLAZA—(639-7722). #1—*Double Impact.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Dead Again.* #2—*Defenseless.* #3—*Double Impact.* #4—*Hot Shots!* #5—*Pure Luck.* #6—*Terminator 2.* #7—Through 8/29: *Mystery Date; Robin Hood: Prince of Thieves.* Beg. 8/30: *Child's Play 3.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*True Identity.* #2—*Mystery Date; The Naked Gun 2½: The Smell of Fear.* #3—*Harley Davidson and the Marlboro Man.* #4—*Regarding Henry.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*True Identity.* #2—*101 Dalmations.* #3—*Terminator 2; City Slickers.* #4—*Doc Hollywood.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*True Identity.* #2—*Harley Davidson and the Marlboro Man.* #3—*Terminator 2.* #4—Through 8/29: *Bingo; Double Impact.* Beg. 8/30: *Child's Play 3.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Hot Shots!* #2—*The Doctor.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Europa, Europa.* #2—*The Naked Gun 2½: The Smell of Fear. 101 Dalmations.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Double Impact.* #2—Through 8/29: *Boyz N the Hood; Bingo.* Beg. 8/30: *Child's Play 3.* #3—*The Doctor.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Pure Luck.* #2—*Robin Hood: Prince of Thieves.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Dead Again.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Defenseless.* #2—*Hot Shots!* #3—*Doc Hollywood.* #4—*Terminator 2.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Boyz N the Hood.* #2—*Double Impact.* #3—*Pure Luck; Body Parts.* #4—*True Identity.* #5—*Harley Davidson and the Marlboro Man.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Mobsters.* #2—*Mystery Date.* #3—*City Slickers; 101 Dalmations.* #4—*Defenseless; Dead Again.* #5—*Hot Shots!* #6—*Regarding Henry.* #7—*Terminator 2.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*True Identity.* #2—*Pure Luck; Bingo.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Harley Davidson and the Marlboro Man.* #2—*Double Impact.* #3—*Terminator 2.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Double Impact.* #2—Through 8/29: *Doc Hollywood; Child's Play 3.* #3—*Terminator 2.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Harley Davidson and the Marlboro Man.* #2—*Hot Shots!* #3—*True Identity.* #4—*Defenseless.* #5—Through 8/29: *Regarding Henry; Mobsters.* Beg. 8/30: *Dead Again.* #6—Through 8/29: *Bingo; Mystery Date.* Beg. 8/30: *Robin Hood: Prince of Thieves.* #7—*Pure Luck.*

320. REGO PARK—DRAKE—(457-4002). *City Slickers.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Regarding Henry.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*True Identity.* #2—*Pure Luck.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Terminator 2.* #2—*Boyz N the Hood; Mystery Date.*

401. NEW DORP—HYLAN—(351-6601). #1—*Defenseless.* #2—*101 Dalmations; Hot Shots!*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—Through 8/29: *Double Impact.* Beg. 8/30: *Robin Hood: Prince of Thieves.* #2—*The Doctor.* #3—*Doc Hollywood; Mystery Date.* #4—*Hot Shots!* #5—Through 8/29: *Regarding Henry; Bingo.* Beg. 8/30: *Child's Play 3.* #6—*Defenseless.* #7—*True Identity.* #8—*Harley Davidson and the Marlboro Man.* #9—*Dead Again.* #10—*Terminator 2.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Terminator 2.* #2—*Hot Shots!*

501. BELLMORE—MOVIES—(783-7200). *The Doctor.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Hot Shots!*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Defenseless.* #2—*Pure Luck.* #3—*Hot Shots!* #4—*Doc Hollywood.* #5—Through 8/29: *Double Impact.* Beg. 8/30: *Child's Play 3.* #6—*Robin Hood: Prince of Thieves; Mobsters.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*True Identity.* #2—*Doc Hollywood.* #3—*Hot Shots!* #4—*Terminator 2.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Dead Again.* #2—*Harley Davidson and the Marlboro Man.* #3—*Terminator 2.* #4—*Double Impact; Mystery Date.* #5—*Body Parts; Robin Hood: Prince of Thieves.* #6—*The Doctor.* #7—*Hot Shots!* #8—*Defenseless.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Harley Davidson and the Marlboro Man.* #2—*Doc Hollywood.* #3—*Hot Shots!* #4—*Double Impact; Mystery Date.* #5—*Defenseless.* #6—*Pure Luck.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Double Impact.* #2—Through 8/29: *Pure Luck; City Slickers.* Beg. 8/30: *Child's Play 3.* #3—*Doc Hollywood.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*True Identity.* #2—*Regarding Henry; Pure Luck.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Mobsters.* #2—*Robin Hood: Prince of Thieves; Double Impact.* #3—*Harley Davidson and the Marlboro Man.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*True Identity; 101 Dalmations.* #2—*City Slickers.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Harley Davidson and the Marlboro Man.* #2—*Dead*

Again. #3—*Regarding Henry.* #4—*Terminator 2.* #5—*The Doctor.* #6—*Mystery Date.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Hot Shots!* #2—*Terminator 2.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Hot Shots!* #2—*Defenseless.* #3—*Terminator 2.* #4—*Mystery Date.* #5—*Bill & Ted's Bogus Journey; Double Impact.* #6—*Bingo; The Naked Gun 2½: The Smell of Fear.*

515. MALVERNE—TWIN—(599-6966). #1—*Life Stinks.* #2—*Mobsters; Robin Hood: Prince of Thieves.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Hot Shots!* #2—*Terminator 2.* #3—Through 8/29: *Regarding Henry.* Beg. 8/30: *Dead Again.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—Through 8/29: *Pure Luck.* Beg. 8/30: *Child's Play 3.* #2—*Defenseless.* #3—*Harley Davidson and the Marlboro Man.* #4—*Terminator 2.* #5—*Hot Shots!* #6—*Doc Hollywood.* #7—*True Identity.* #8—Through 8/29: *101 Dalmations; Double Impact.* Beg. 8/30: *Robin Hood: Prince of Thieves.* #9—Through 8/29: *Bingo; Mystery Date.* Beg. 8/30: *Dead Again.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Regarding Henry.* #2—*Harley Davidson and the Marlboro Man; Pure Luck.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*101 Dalmations; Doc Hollywood.* #2—*Mystery Date; Regarding Henry.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Mobsters.* #2—*Robin Hood: Prince of Thieves.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Double Impact; Mystery Date.* #2—*Harley Davidson and the Marlboro Man.* #3—*Boyz N the Hood; Bill & Ted's Bogus Journey.* #4—*Bingo.* #5—*True Identity.* #6—*Life Stinks.* #7—*Robin Hood: Prince of Thieves.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Doc Hollywood.* #2—*City Slickers.* #3—*The Doctor.* #4—*Thelma & Louise; 101 Dalmations.* #5—*Defenseless.* #6—*Pure Luck.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*101 Dalmations; Regarding Henry.* #2—*City Slickers.* #3—*The Doctor.* #4—*Pure Luck.* #5—*Dead Again.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Doc Hollywood.* #2—*True Identity.*

526. ROSLYN—ROSLYN—(621-8488). #1—*True Identity.* #2—*The Doctor.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Hot Shots!* #2—*Terminator 2.* #3—*City Slickers; Doc Hollywood.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Dead Again.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Mobsters.* #2—*Body Parts.* #3—*Double Impact.* #4—*Defenseless.* #5—*Jungle Fever.* #6—*Harley Davidson and the Marlboro Man.* #7—*True Identity.* #8—*The Naked Gun 2½: The Smell of Fear.* #9—*Terminator 2.* #10—*Terminator 2; Bingo.* #11—*Problem Child 2; Mystery Date.* #12—*101 Dalmations; Boyz N the Hood* #13—*Hot Shots!; Boyz N the Hood.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 8/29: *Double Impact.* Beg. 8/30: *Child's Play 3.* #2—*Harley Davidson and the Marlboro Man.* #3—*Hot Shots!*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Pure Luck.* #2—*The Doctor.* #3—*Dead Again.* #4—*Doc Hollywood.* #5—*City Slickers.* #6—*Robin Hood.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Europa, Europa.* #2—*Everybody's Fine.* #3—*Don Juan, My Love.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Defenseless.* #2—*Hot Shots!* #3—*Terminator 2.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Doctor.* #2—*Mystery Date.* #3—*True Identity; 101 Dalmations.* #4—*Pure Luck; Harley Davidson and the Marlboro Man.* Beg. 8/30: *Child's Play 3.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Doc Hollywood.* #2—*The Naked Gun 2½: The Smell of Fear.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Doc Hollywood.* #2—*City Slickers.* #3—*Harley Davidson and the Marlboro Man.* #4—*Bingo; Boyz N the Hood.* #5—*Terminator 2.* #6—*Hot Shots!* #7—*Robin Hood: Prince of Thieves.* #8—*The Doctor.* #9—*Mystery Date; 101 Dalmations.* #10—*Double Impact.* #11—*True Identity; Defenseless.* #12—*Pure Luck; Dead Again.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*101 Dalmations; Regarding Henry; Mystery Date.* #2—*Defenseless.* #3—*True Identity.* #4—*Double Impact.* #5—*Boyz N the Hood.* #6—*Doc Hollywood.* #7—*Pure Luck.* #8—*Mobsters; Bingo.* #9—*Terminator 2.* #10—*Hot Shots!; City Slickers.* #11—*Robin Hood: Prince of Thieves; Dead Again.* #12—*The Doctor; Harley Davidson and the Marlboro Man.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*True Identity.* #2—*Defenseless.* #3—Through 8/29: *Double Impact.* Beg. 8/30: *Dead Again.* #4—*Harley Davidson and the Marlboro Man.* #5—*Hot Shots!* #6—*Terminator 2.* #7—Through 8/29: *Doc Hollywood.* Beg. 8/30: *Child's Play 3.* #8—*The Doctor.* #9—*Pure Luck.* #10—*Robin Hood: Prince of Thieves; Mystery Date.*

611. CORAM—PINE—(698-6442). #1—*Pure Luck.* #2—*True Identity; Bingo.* #3—*Terminator 2.* #4—*101 Dalmations; Hot Shots!*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Doctor.* #2—*Dead Again.* #3—*Doc Hollywood.* #4—*Barton Fink.* #5—*Paris is Burning.*

613. ELWOOD—ELWOOD—(499-7800). #1—*The Doctor.* #2—*True Identity.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Hot Shots!* #2—*Pure Luck.* #3—*Robin Hood: Prince of Thieves; Mystery Date.* #4—*City Slickers.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Dead Again.*

618. ISLIP—ISLIP—(581-5200). #1—*Pure Luck.* #2—*Defenseless.* #3—*Hot Shots!*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*101 Dalmations; City Slickers.* #2—*Hot Shots!* #3—*Pure Luck.* #4—*Defenseless.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 8/29: *Bill & Ted's Bogus Journey.* Beg. 8/30: *Soapdish.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Harley Davidson and the Marlboro Man.* #2—*Defenseless.* #3—*City Slickers; 101 Dalmations.* #4—*Hot Shots!* #5—*Regarding Henry.* #6—*Pure Luck.* #7—*Mystery Date; Double Impact.* #8—*Doc Hollywood.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 8/29: *Bill & Ted's Bogus Journey.* Beg. 8/30: *Soapdish.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Doc Hollywood.* #2—*True Identity.* #3—*Pure Luck.* #4—*The Doctor.* #5—*Defenseless.* #6—*Hot Shots!* #7—*Harley Davidson and the Marlboro Man.* #8—*Double Impact.* #9—*Terminator 2.* #10—*Dead Again.* #11—*101 Dalmations; Robin Hood: Prince of Thieves.* #12—Through 8/29: *Bingo; Mystery Date.* Beg. 8/30: *Child's Play 3.* #13—*Regarding Henry; City Slickers.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Thelma & Louise.* #2—*Regarding Henry; Mystery Date.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Angel at My Table.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Regarding Henry.* #2—*City Slickers.* #3—*Robin Hood: Prince of Thieves.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 8/29: *Bill & Ted's Bogus Journey.* Beg. 8/30: *Soapdish.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Regarding Henry; Mystery Date.* #2—*Defenseless.* #3—*Terminator 2.* #4—*Hot Shots!* #5—*Robin Hood: Prince of Thieves.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Dead Again.* #2—*The Doctor.* #3—*Terminator 2.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Robin Hood: Prince of Thieves; City Slickers.* #2—*101 Dalmations; True Identity.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Doctor.* #2—*Dead Again.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *City Slickers.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Dead Again.* #2—*Defenseless.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Doctor.* #2—*Doc Hollywood.* #3—*Regarding Henry.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Dead Again.* #2—*True Identity.*

704. HARRISON—CINEMA—(835-9800). *The Naked Gun 2½: The Smell of Fear; Regarding Henry.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Terminator 2.* #2—*Hot Shots!* #3—*The Doctor.* #4—*101 Dalmations; Regarding Henry.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Bingo; Boyz N the Hood.* #2—*Harley Davidson and the Marlboro Man.* #3—*The Doctor.* #4—*True Identity.* #5—*Doc Hollywood.* #6—*Dead Again.* #7—*Terminator 2.* #8—*Hot Shots!* #9—*Defenseless.* #10—*Double Impact; Mystery Date.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Hot Shots!*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Defenseless.* #2—*Doc Hollywood.* #3—*Terminator 2.* Beg. 8/30: *Bingo.* #4—*Bingo; City Slickers.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*True Identity.* #2—*City Slickers; Hot Shots!* #3—*Mystery Date; Doc Hollywood.* #4—*Pure Luck; Harley Davidson and the Marlboro Man.* #5—*The Doctor; 101 Dalmations.*

714. PEEKSKILL—BEACH—(737-6262). #1—*True Identity.* #2—*Harley Davidson and the Marlboro Man.* #3—*Mystery Date; Terminator 2.* #4—*Hot Shots!*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Regarding Henry.* #2—*The Naked Gun 2½: The Smell of Fear.* #3—*Body Parts.* #4—*Double Impact; Pure Luck.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Pure Luck.*

718. RYE—RYE RIDGE—(939-8177). #1—*Dead Again.* #2—*The Doctor.*

719. SCARSDALE—FINE ARTS—(723-6699). *Europa, Europa.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Defenseless.* #2—*True Identity.* #3—*Pure Luck.* #4—*Harley Davidson and the Marlboro Man.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Dead Again.* #2—*Terminator 2.* #3—*Robin Hood: Prince of Thieves.* #4—*Hot Shots!* #5—Through 8/29: *City Slickers; Mystery Date.* Beg. 8/30: *City Slickers; Double Impact.* #6—Through 8/29: *Double Impact.* Beg. 8/30: *Child's Play 3.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—Through 8/29: *Harley Davidson and the Marlboro Man.* Beg. 8/30: *Child's Play 3.* #2—*Doc Hollywood.* #3—*True Identity.* #4—*Terminator 2.* Beg. 8/30: *Bingo.* #5—*Defenseless.* Beg. 8/30:*Harley Davidson and the Marlboro Man.* #6—Through 8/29: *Robin Hood: Prince of Thieves; Bingo.* Beg. 8/30: *Robin Hood: Prince of Thieves.* #7—*Hot Shots!*

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Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Doc Hollywood.* #2—*The Doctor.* #3—*Harley Davidson and the Marlboro Man.* #4—*Mystery Date; 101 Dalmations.* #5—*True Identity.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*The Doctor.* #2—*Dead Again.* #3—*Terminator 2.* #4—*Mystery Date.* #5—*True Identity; Regarding Henry.* #6—*City Slickers; 101 Dalmations.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 8/29: *Doc Hollywood.* Beg. 8/30: *Robin Hood: Prince of Thieves.* #2—*Hot Shots!*

757. NYACK—CINEMA EAST—(358-6631). *Defenseless.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Hot Shots!* #2—*Robin Hood: Prince of Thieves; Bingo.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *True Identity.*

762. SPRING VALLEY—PIX—(425-1132). #1—*Point Break.* #2—*Mobsters.*

764. LAFAYETTE—(357-6030). *101 Dalmations; Doc Hollywood.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Mystery Date.* #2—*Pure Luck.*

801. DANBURY CINE—(743-2200). #1—*Dead Again.* #2—*Defenseless.* #3—*The Doctor.*

802. DANBURY—CINEMA—(748-2923). #1—*True Identity.* #2—*Double Impact; Doc Hollywood.*

803. DANBURY—PALACE—(748-7496). #1—*Terminator 2.* #2—*101 Dalmations; Harley Davidson and the Marlboro Man.* #3—*Hot Shots!*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Pure Luck; Mystery Date.* #2—*Hot Shots!*

807. GREENWICH—CINEMA—(869-6030). #1—*Mystery Date.* #2—*Pure Luck.*

808. GREENWICH—PLAZA—(869-4030). #1—*Dead Again.* #2—*The Doctor.* #3—*Defenseless.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—Through 8/29: *101 Dalmations; Regarding Henry.* Beg. 8/30: *Dead Again.* #2—*Hot Shots!*

810. NORWALK—CINEMA—(838-4504). #1—*Harley Davidson and the Marlboro Man.* #2—*Terminator 2.*

813. SOUTH NORWALK—SONO—(866-9202). 8/27–29: *Jungle Fever* (1991). 8/30–9/2:"The Festival of Animation 1991." (See Museums, Societies, Etc., above for details). 9/3–5: *Strangers in Good Company* (1990).

815. STAMFORD—AVON—(324-9205). #1—*Regarding Henry; Double Impact.* #2—*Bill & Ted's Bogus Journey; Harley Davidson and the Marlboro Man.*

816. STAMFORD—CINEMA—(324-3100). #1—*Hot Shots!* #2—*Terminator 2.* #3—*True Identity.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*101 Dalmations.* #2—*City Slickers; Doc Hollywood.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*True Identity.* #2—*Terminator 2.* #3—*Doc Hollywood.* #4—*Hot Shots!* #5—Through 8/29: *101 Dalmations; Body Parts.* Beg. 8/30: *Child's Play 3.* #6—*Double Impact.*

819. TRUMBULL—CINEMA—(374-0462). #1—*The Doctor.* #2—*Dead Again.* #3—*Doc Hollywood.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Dead Again.* #2—*Paris is Burning; Regarding Henry.* #3—*Doc Hollywood.* #4—*City Slickers.*

821. WESTPORT—POST—(227-0500). *The Doctor.*

822. WILTON—CINEMA—(762-5678). *Defenseless.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Doc Hollywood.* #2—*Bingo.* #3—*Hot Shots!* #4—*Double Impact; Terminator 2.* #5—*Regarding Henry; Mystery Date.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*True Identity.* #2—*Double Impact.* #3—*Hot Shots!* #4—*Terminator 2.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Defenseless.* #2—*Body Parts.* #3—*Pure Luck.* #4—*Harley Davidson and the Marlboro Man.* #5—*Terminator 2.* #6—*Hot Shots!* #7—*Boyz N the Hood; Mystery Date.* #8—*Double Impact.* #9—*Mobsters; Doc Hollywood; True Identity.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Defenseless.* #2—*Hot Shots!* #3—*Pure Luck.* #4—*Mobsters.* #5—*Mystery Date; Regarding Henry.* #6—*True Identity.* #7—*The Naked Gun 2½: The Smell of Fear.* #8—*Bingo; Body Parts.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Terminator 2.* #2—*Double Impact.* #3—*Doc Hollywood.* #4—*Dead Again.* #5—*Harley Davidson and the Marlboro Man.* #6—*The Doctor.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Regarding Henry.* #2—*Citizen Kane.* #3—*Mobsters.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Terminator 2.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Robin Hood: Prince of Thieves; Point Break.* #2—*Another You; 101 Dalmations; V.I. Warshawski.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *True Identity.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Terminator 2.* #2—*Double Impact.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Double Impact; Hot Shots!* #2—*101 Dalmations; Mobsters.* #3—*Regarding Henry.* #4—*Mystery Date.* #5—*True Identity; Dead Again.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Mystery Date; Pure Luck.* #2—*Defenseless.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Harley Davidson and the Marlboro Man.* #2—*The Doctor.* #3—*Doc Hollywood.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Body Parts.* #2—*Mystery Date; Boyz N the Hood.* #3—*Jungle Fever; 101 Dalmations.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Defenseless.* #2—*Terminator 2.* #3—Through 8/29: *City Slickers.* Beg. 8/30: *Robin Hood: Prince of Thieves.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Hot Shots!* #2—*True Identity.* #3—*Terminator 2.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Doctor.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Pure Luck.* #2—*Harley Davidson and the Marlboro Man.*

932. ELIZABETH—ELMORA—(352-3483). *Regarding Henry.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Harley Davidson and the Marlboro Man; Double Impact.* #2—*Mystery Date.* #3—*Hot Shots!* #4—*101 Dalmations; True Identity.* #5—*Terminator 2.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Double Impact; Mystery Date; Bingo.* #2—*Defenseless.* #3—*Hot Shots!* #4—*101 Dalmations; Robin Hood: Prince of Thieves.* #5—*True Identity.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Europa, Europa.*

936. UNION—UNION—(686-4373). #1—*Dead Again; Regarding Henry.* #2—*Double Impact.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Terminator 2.* #2—*Hot Shots!* #3—*Defenseless.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Doctor.* #2—*101 Dalmations; Mystery Date.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Harley Davidson and the Marlboro Man.* #2—*Double Impact.* #3—*Terminator 2; Bingo.* #4—*Pure Luck; Mystery Date.* #5—*Hot Shots!*

951. CLOSTER—CLOSTER—(768-8800). *True Identity.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Mystery Date.* #2—*Harley Davidson and the Marlboro Man.* #3—*Pure Luck.* #4—*Terminator 2.*

953. EMERSON—QUAD—(261-1000). #1—*True Identity.* #2—*Harley Davidson and the Marlboro Man.* #3—*Mystery Date; Bill & Ted's Bogus Journey.* #4—*101 Dalmations; Regarding Henry.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Defenseless.* #2—*Hot Shots!*

958. OAKLAND—TWIN—(337-4478). #1—*Mystery Date.* #2—*Regarding Henry.*

959. PARAMUS—CINEMA 35—(845-5070). *Point Break.*

960. PARAMUS—BERGEN MALL—(845-4449). *Mystery Date.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Dead Again.* #2—*Robin Hood: Prince of Thieves.* #3—*City Slickers.* #4—*Double Impact.* #5—*Harley Davidson and the Marlboro Man.* #6—*Terminator 2.* #7—*The Doctor.* #8—*Regarding Henry; Pure Luck.* #9—*Defenseless.* #10—*Hot Shots!*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Mobsters.* #2—*True Identity.* #3—*Doc Hollywood; Boyz N the Hood.*

963. OAKLAND—TWIN—(337-4478). #1—*Regarding Henry.* #2—*Mystery Date.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Pure Luck; Bingo.* #2—*True Identity.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Harley Davidson and the Marlboro Man.* #2—*Terminator 2.* #3—*101 Dalmations; Pure Luck.* #4—*Hot Shots!* #5—*Double Impact.* #6—*The Doctor.* #7—*Doc Hollywood.* #8—*Mystery Date.* #9—*Body Parts; Dead Again.* #10—*Defenseless.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Regarding Henry.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Defenseless.* #2—*Hot Shots!* #3—*Double Impact; The Naked Gun 2½: The Smell of Fear.* #4—*Regarding Henry.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*101 Dalmations; Problem Child 2.* #2—*True Identity; Terminator 2.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Boyz N the Hood; True Identity.* #2—*Doc Hollywood.* #3—*101 Dalmations.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Defenseless.* #2—*The Doctor.* #3—*Regarding Henry.* #4—*Doc Hollywood; 101 Dalmations.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Robin Hood: Prince of Thieves.* #2—*City Slickers; Bill & Ted's Bogus Journey.* #3—*The Doctor.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Defenseless.* #2—*Hot Shots!* #3—*Bingo; Doc Hollywood.* #4—Through 8/29: *Terminator 2.* Beg. 8/30: *Terminator 2; Bingo.*

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NEW YORK MAGAZINE

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

AN ANGEL AT MY TABLE—(2 hr. 38 min.; 1991) Jane Campion has made a dry and plain movie from the rapturously lyrical autobiography of the New Zealand writer Janet Frame. The astringency of Campion's visual palette is nevertheless pleasing, and Kerry Fox, a large actress with a thatch of unmanageable red hair, plays the morbidly shy Janet with a streak of vagrant sensuality. Campion revels in the joke that this awkward, unprepossessing woman, diagnosed as a schizophrenic and subjected to electroshock therapy, could emerge as a major writer, but she emphasizes the shyness so much that we never see the aggressive intelligence, the sensibility, the taste—whatever it was that made Frame a writer. Campion appears to love victimization more than art. (5/27/91) R. **3, 630**

ANOTHER YOU—(1 hr. 35 min.; 1991) Richard Pryor and Gene Wilder team up a fourth time, this time as a con man and his charge, a recently released mental patient. Directed by Maurice Phillips. R. **908**

★ **BARTON FINK**—(1 hr. 57 min.; 1991) The latest film by Joel and Ethan Coen is a failure, but an astonishing ride nonetheless—a richly textured, beautifully acted, emotionally committed work, utterly unlike anything else around. John Turturro brings intense dedication—perhaps misplaced dedication—to the role of a grievously self-conscious young prig. As the movie opens, somewhere around 1940, Barton Fink has just written a Broadway hit celebrating the dignity of "the common man." Nevertheless, this prim, high-minded, and self-absorbed man heads for Hollywood and "Capitol Pictures" (i.e., MGM), where he is given the job of writing a B movie—a wrestling picture—for Wallace Beery. He moves into a ghastly cheap, cavernous yet empty room, which becomes his hell, and finds himself unable to write a word. Next door to him lives the jolly Charlie Meadows (John Goodman), a traveling salesman—or so he says—and a fellow who is just the "common man" that Bart is always ranting about. Fat, vulgar, demonstrative Charlie is Bart's muse, but Bart, who condescends to him, brushing him off and refusing to listen to his stories, is too stupid to know it. Charlie eventually commits a grisly act that brings Barton to life creatively—a sick-joke dénouement that doesn't emerge from the earlier parts of the movie, which are in an observantly satirical style. You can feel the Coens straining for a big climax late in the game, and the movie turns lurid, self-important, and baffling. Still, there are first-rate scenes throughout, and extraordinary performances by Michael Lerner as a studio mogul, Tony Shalhoub as a fast-talking producer, John Mahoney as a drunken, Faulkner-like writer, and Judy Davis as his masochistic mistress. Shot by Roger Deakins. (8/26/91) R. **7, 7, 43, 43, 53, 612**

BILL & TED'S BOGUS JOURNEY—(1 hr. 35 min.; 1991) These two most excellent dudes are back, this time in an odyssey through Heaven and hell, confronting formidable foes like the Grim Reaper, the Devil, two Martians, and the Easter Bunny. Directed by Pete Hewitt. With Keanu Reeves, Alex Winters, William Sadler, and Joss Ackland. PG. **208, 514, 522, 620, 623, 633, 815, 953, 971**

BINGO—(1 hr. 27 min.; 1991) The American family as seen through the eyes of man's best friend. Directed by Matthew Robbins. With Cindy Williams, David Rasche, and Robert J. Steinmiller Jr. PG. **33, 60, 158, 160, 204, 206, 216, 219, 222, 307, 310, 316, 319, 406, 514, 517, 522, 530, 606, 608, 611, 625, 706, 708, 708, 724, 724, 759, 900, 904, 934, 950, 964, 972, 972**

BODY PARTS—(1 hr. 29 min.; 1991) When a criminal psychologist loses an arm in an automobile accident, he agrees to undergo an experimental grafting of a new arm. The thriller begins when the newly grafted arm—once that of a convicted murderer—starts to take over. Directed by Eric Red. With Jeff Fahey and Lindsay Duncan. R. **9, 36, 85, 158, 160, 200, 218, 222, 314, 505, 530, 715, 818, 902, 904, 918, 965**

★ **BOYZ N THE HOOD**—(1 hr. 47 min.; 1991) John Singleton's movie about the life and death of young black men in south central Los Angeles is an honest piece of work—solidly constructed, heartfelt, and funny and sad in equal measure. The movie is a coming-of-age story. Tre (Cuba Gooding Jr.) is a college-bound boy pulled back into the crazy gang violence of the neighborhood by his friends. His father (Larry Fishburne) tries to pull him out. The movie is about the stupidity of gang warfare and the necessity for strong fathers in the community, and cannot be held responsible for the violence that occurred on opening night in some theaters. (7/22/91) R. **9, 9, 19, 26, 33, 66, 89, 152, 158, 160, 211, 214, 214, 218, 310, 314, 400, 522, 530, 530, 606, 608, 706, 902, 918, 962, 969**

CHILD'S PLAY 3—(1 hr. 30 min.; 1991) Just when you thought it was safe, Chucky's back. This time he terrorizes Andy Barclay, now sixteen, at a military academy. Directed by Jack Bender. R. **2, 12, 20, 22, 31, 38, 52, 68, 155, 217, 300, 304, 307, 310, 318, 406, 503, 507, 517, 532, 601, 610, 625, 723, 724, 818**

CITY SLICKERS—(1 hr. 47 min.; 1991) The writers Lowell Ganz and Babaloo Mandel and the director Ron Underwood place a group of fortyish tenderfeet (Billy Crystal, Bruno Kirby, Daniel Stern) out on the range and then, instead of making preposterous jokes, as Mel Brooks did in *Blazing Saddles*, proceed to put each of them through a mid-life crisis of quite mortifying banality. Will these infantile men find their maturity? Will they drop their urban-man's fears (which, of course, is the source of all the movie's humor)? Billy Crystal throws himself into a raging stream in order to rescue a little calf and finds the meaning of life. Some funny bits, but an awful lot of stale sentimentality. With Jack Palance as a tough old cowboy and Josh Mostel as an ice-cream manufacturer with an uncanny ability to match up new flavors with every main dish. (6/24/91) PG-13. **3, 20, 38, 49, 200, 306, 315, 320, 507, 511, 523, 524, 527, 533, 606, 608, 616, 619, 621, 625, 631, 636, 639, 708, 709, 723, 755, 817, 820, 920, 961, 971**

THE COMMITMENTS—(1 hr. 58 min.; 1991) A Dublin version of *Fame*, likable and bouncing, with a raspy surface authenticity and a great deal of affection for its characters and milieu but not much dramatic interest. In the Northside of Dublin, where the young people don't have much in the way of prospects, Jimmy (Robert Arkins) sets up a soul band, complete with brass section and female vocal backup, to play Otis Redding and Wilson Pickett classics. All the actors chosen by director Alan Parker are kids (musicians, most of them) except for Johnny Murphy, a veteran Dublin actor, who plays Joey Lips, a wily old bird with long hair gathered in a ponytail, a pirate's eye, and a soothing way about him. Joey Lips claims to have played the trumpet with all the American greats; he's lying, probably, but he's a professional musician, he knows the style, and he steadies the band. The band, which calls itself The Commitments, fumbles around, trying to sound American, and the members fight one another other incessantly. After they play a few gigs, they begin to sound good, but disillusion threatens. Parker directs in a fast-paced, upbeat style, and when he runs into the mystery of Irish defeatism, we are baffled. With Andrew Strong as the band's great but boorish lead singer, Deco. From Roddy Doyle's novel. (8/19/91) R. **19, 19, 61, 80**

THE DARK BACKWARD—(1 hr. 37 min.; 1991) The rather ordinary life of a garbageman living in an industrial wasteland is perversely changed by the growth of a third arm in the middle of his back. Written and directed by Adam Rifkin. With Judd Nelson, Bill Paxton, Wayne Newton, Lara Flynn Boyle, James Caan, and Rob Lowe. NR. **14**

DEAD AGAIN—(1 hr. 48 min.; 1991) A psychological mystery about a private detective enlisted to find the identity of a beautiful woman (Emma Thompson) whose memory of her own life is eclipsed by the memories of a woman murdered in the late 1940s. Directed by and starring Kenneth Branagh. With Andy Garcia and Derek Jacobi. R. **9, 9, 19, 24, 32, 62, 65, 85, 152, 160, 203, 215, 219, 302, 304, 312, 315, 319, 406, 505, 512, 516, 517, 524, 528, 533, 606, 608, 610, 612, 617, 625, 635, 638, 700, 703, 706, 718, 723, 755, 801, 808, 809, 819, 820, 905, 912, 936, 961, 965, 9, 24, 32, 62, 65, 85, 203, 219, 304, 406, 723**

DEFENSELESS—(1 hr. 44 min.; 1991) Steven Seldes seemed like the perfect man: a devoted husband, a loving father, and a successful businessman. But when Seldes is mysteriously murdered, detective George Beutel finds a seamy underside where everyone has a motive. Directed by Martin Campbell. With Barbara Hershey, Sam Shepard, and Mary Beth Hurt. R. **9, 19, 33, 53, 87, 152, 160, 204, 206, 210, 214, 217, 219, 300, 302, 304, 313, 315, 319, 401, 406, 503, 505, 506, 514, 517, 523, 530, 600, 606, 608, 610, 618, 619, 621, 625, 634, 700, 706, 708, 722, 724, 757, 801, 808, 822, 902, 904, 916, 920, 934, 937, 956, 961, 965, 967, 970, 972**

DOC HOLLYWOOD—(1 hr. 43 min.; 1991) Grady, South Carolina, may be the squash capital of the world, but it still doesn't have a town doctor. So the citizens of Grady concoct a scheme to lasso an unsuspecting Hollywood plastic surgeon. Directed by Michael Caton-Jones. With Michael J. Fox and Julie Warner. PG-13. **10, 19, 26, 37, 44, 85, 200, 206, 213, 217, 301, 306, 313, 318, 406, 503, 504, 506, 507, 517, 520, 523, 524, 527, 533, 603, 606, 608, 610, 612, 621, 625, 702, 706, 708, 709, 724, 753, 756, 764, 802, 817, 818, 819, 820, 900, 902, 905, 917, 962, 965, 969, 970, 972**

THE DOCTOR—(1 hr. 29 min.; 1991) William Hurt, when we first see him, stands tall in his silver-gray suits, high-shouldered, svelte, his hair swept back. A handsome silver bullet flying through life, he is Dr. Jack MacKee, insouciant king of the operating room. Awed nurses and doctors look on as Jack blithely cuts and sews. He's a great doctor, but he's insultingly casual. Jack is distant and supercilious, but he gets his comeuppance. A persistent throat irritation turns out to be a malignant growth on his larynx. Suddenly, the doctor becomes a patient, which is to say an object. He is forced to wait, given an enema by mistake, subjected to the usual bureaucratic confusions. Then the movie collapses. Elizabeth Perkins shows up as a life-affirming terminal patient—the kind of role that Bette Davis would have played with an eye-popping rage bordering on madness. Perkins tries for bittersweet wonderfulness, and she's intolerable. The dying woman becomes Jack's moral tutor. Together they dance by a desert lake, and she tells him parables. The film moves outdoors, and banalities soar to the skies. With the excellent Christine Lahti as Jack's forgotten wife, and Mandy Patinkin and Adam Arkin as fellow doctors. Written by the Australian screenwriter Robert Caswell, who has adapted a book called *A Taste of My Own Medicine,* by an Oregon physician named Ed Rosenbaum. Directed by Randa Haines. (8/5/91) R. **10, 21, 55, 79, 152, 200, 206, 215, 219, 301, 308, 310, 406, 501, 505, 512, 523, 524, 526, 533, 601, 606, 608, 610, 612, 613, 625, 635, 638, 702, 705, 706, 709, 718, 753, 755, 801, 808, 819, 821, 905, 917, 930, 938, 961, 965, 970, 971**

DON JUAN, MY LOVE—(1 hr. 36 min.; 1991) Antonio Mercero directs a new comedy about the legendary Spanish lover's return from the dead to modern-day Seville. With Juan Luis Galiardo, Rossy de Palma, Maria Barranco, and Loles Leon. NR. **534**

DOUBLE IMPACT—(1 hr. 58 min.; 1991) Jean Claude Van Damme doubles up as twin kick-boxing champs who take on the Chinese mafia to avenge the murder of their parents. Directed by Sheldon Lettich. R. **5, 19, 31, 52, 68, 89, 91, 150, 152, 155, 156, 157, 158, 160, 200, 204, 208, 214, 217, 218, 220, 222, 300, 303, 304, 307, 310, 314, 317, 318, 406, 503, 505, 506, 507, 510, 514, 517, 522, 530, 532, 606, 608, 610, 621, 625, 706, 715, 723, 723, 802, 815, 818, 900, 901, 902, 905, 911, 912, 933, 934, 936, 950, 961, 965, 967**

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. **13**

★**EUROPA, EUROPA**—(1 hr. 57 min.; 1991) If anatomy is destiny, circumcision, in the twentieth century, is predestination. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance—his adolescent glory, his shame, his *putz!*—remains his potential betrayer. Solly can't make love to anyone; he can't even take a pee in the woods without terror. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. The essential humanist meaning—a man can be altered and remolded only so far—comes through without sanctimony or cynicism. A French-German co-production. (7/15/91) R. **81, 206, 309, 534, 719, 935**

EVERYBODY'S FINE—(1 hr. 52 min.; 1991) Marcello Mastroianni as a venerable patriarch whose last wish to gather together his estranged children for reunion prompts a series of bittersweet realizations. Directed by Giuseppe Tornatore. NR. **10, 38, 534**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. Whom does she kill? Whomever she's told to kill. Does she feel bad about this job? She feels a little put upon. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. The French are indomitably fashionable; they want the raw stuff, but they want it processed by *Vogue.* Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. **3, 42**

HARLEY DAVIDSON AND THE MARLBORO MAN—(1 hr. 40 min.; 1991) A philosophical drifter (Mickey Rourke) and a former rodeo cowboy (Don Johnson) rev up their motorbikes to save their favorite dive bar, the Rock 'n Roll Grill. Directed by Simon Wincer. R. **5, 18, 24, 36, 62, 85, 152, 157, 158, 160, 203, 210, 213, 216, 220, 222, 305, 307, 314, 317, 319, 406, 505, 506, 510, 512, 517, 519, 522, 530, 532, 601, 606, 608, 610, 621, 625, 706, 709, 714, 722, 724, 724, 753, 803, 810, 815, 902, 905, 917, 931, 933, 950, 952, 953, 961, 965**

HOT SHOTS!—(1 hr. 25 min.; 1991) Clumsy spoof of *Top Gun* with Charlie Sheen in the Tom Cruise role. Some laughs, but much of the movie is clunky and the flying sequences are downright cheesy. Directed by Jim Abrahams. (8/19/91) PG-13. **12, 19, 25, 33, 48, 68, 83, 91, 152, 155, 158, 160, 200, 204, 206, 214, 217, 219, 220, 300, 302, 304, 308, 313, 315, 319, 401, 406, 500, 502, 503, 504, 505, 506, 513, 514, 516, 517, 527, 530, 532, 600, 606, 608, 610, 611, 616, 618, 619, 621, 625, 634, 705, 706, 707, 709, 714, 723, 724, 756, 759, 803, 805, 809, 816, 818, 900, 901, 902, 904, 912, 922, 933, 934, 937, 950, 956, 961, 965, 967, 972**

JUNGLE FEVER—(2 hrs. 10 min.; 1991) Closer to a talk show than a movie. In contemporary, racially divided New York, a married black architect from Harlem (Wesley Snipes) takes up with a poor white girl (Annabella Sciorra), a secretary from Bensonhurst. Spike Lee carefully sets up this love affair and then buries it in the predictably enraged opinions everyone has about it. Nothing is dramatized; everything is *said.* Apparently dozens of people in New York have nothing to talk about but this tepid office affair. As he always does, Lee gives us a kaleidoscope view; he establishes groups in Bensonhurst and Harlem and lets them chatter—the profane folk wisdom of neighborhood conversation, laced with race hatred. If only candor were the same as art. Lee spares neither the black nor the Italian-American community, but he doesn't go deeper than caricature with either group, and at one point the movie veers off into a subplot about the architect's older brother (Samuel L. Jackson), a crackhead stumbling toward death in Harlem. This is the most powerful thing in the movie, but what is it *doing* there? The center of the movie—the love affair—is completely underdramatized. With Lonette McKee, Ossie Davis, Ruby Dee. Cinematography by Ernest Dickerson; music by Stevie Wonder. (6/17/91) R. **6, 530, 813, 918**

LIFE STINKS—(1 hr. 34 min.; 1991) On a dare, a ruthless millionaire slums it in downtown L.A. for 30 days without his money, connections, or identity. Directed and starring Mel Brooks. With Lesley Ann Warren, Jeffrey Tambor, Stuart Pankin, and Howard Morris. PG-13. **515, 522**

★**MADONNA: TRUTH OR DARE**—(1 hr. 50 min. 1991) Madonna, at least as she comes off in this beautifully made behind-the-scenes documentary, is often lewd but never sexual. She doesn't take the time. And she's frightening to look at. As everyone has said, she's a great manager of her own career. She has managed herself into knots: Her body is all frame and sinew—mask without expression, will without flesh, temperament without sensuality. The movie, directed by the young rock-video whiz Alek Keshishian, contrasts backstage scenes, shot in cinéma-verité style and in black and white, with concert footage taken during last year's "Blonde Ambition" tour, shot with multiple cameras and in color. We are meant to see both the private life and the public performer, but the movie's revelation—if that's what it is—is that there isn't much difference between the two. She wants to be intimate, but you can't be intimate on film (and maybe not in life either) if you have no private self anymore. A fascinating movie, but Madonna comes off as a coarse, one-note person. Warren Beatty can be seen lounging in the background of several scenes. (5/20/91) NR. **14**

★**THE MIRACLE**—(1 hr. 37 min.; 1991) Neil Jordan, the director of *Mona Lisa,* is a natural filmmaker who has a fluent way of connecting images and themes—metaphorically rather than literally—that is extremely pleasing. Jordan's new film sets up a tense situation but arrives nowhere, and although this is disappointing, the failure of dramatic resolution matters less than it would in the work of a director of smaller poetic gifts. This minor movie is fresh and lovely. It features the surprisingly sunshiny Irish Sea resort of Bray; two genuinely charming teenagers, Jimmy (Niall Byrne) and Rose (Lorraine Pilkington), who make up stories about everyone they meet and are fated to spend their lives happily together; a mysterious and desirable American visitor (Beverly D'Angelo) with whom Jimmy falls in love; and an elephant who appears at God's command. (8/5/91) NR. **10, 55**

MOBSTERS—(1 hr. 43 min.; 1991) Christian Slater, Patrick Dempsey, Richard Grieco, and Costas Mandylor star as mobsters in the making in the true story of the rise of organized crime from 1917 to 1930. R. **20, 31, 52, 158, 160, 210, 211, 219, 315, 319, 503, 510, 601, 521, 530, 608, 762, 902, 904, 906, 912, 962**

MY FATHER'S GLORY—(1 hr. 50 min.; 1991) A reminiscence of the bucolic childhood of popular French author and director Marcel Pagnol in turn-of-the-century Provence. Directed by Yves Robert. With Julien Ciamaca, Nathalie Roussel, and Phillippe Caubere. G. **14**

MY MOTHER'S CASTLE—(1 hr. 38 min. 1991) A continuation of *My Father's Glory,* the second part of Marcel Pagnol's memoirs focuses on the teenage Marcel and his relationship with his mother, Augustine. Directed by Yves Robert. With Julien Ciamaca and Nathalie Roussel. PG. **50**

MYSTERY DATE—(1 hr. 38 min.; 1991) A blind date gone awry. Ethan Hawke is a college student with an obsession with the girl next door. Teri Polo is the unsuspecting object of his affections. Directed by Jonathan Wacks. With Fisher Stevens and B.D. Wong. PG-13. **18, 36, 152, 158, 160, 210, 214, 219, 220, 300, 302, 304, 305, 315, 319, 400, 406, 505, 506, 512, 514, 517, 520, 522, 530, 601, 606, 608, 610, 616, 621, 625, 627, 634, 706, 709, 714, 723, 753, 755, 800, 805, 807, 900, 902, 904, 912, 916, 918, 933, 934, 938, 950, 952, 953, 958, 960, 963, 965**

THE NAKED GUN 2½: THE SMELL OF FEAR—(1 hr. 25 min.; 1991) In this new spoof, "un film de David Zucker," a lemon squeezed too hard at a White House dinner flies through the air and lands in Winnie Mandela's turban. The movie mixes together low farce, slapstick, and burlesque, and some of it is extremely funny. But one wears down fast. Zucker's ruling principle is dirty-mindedness—nookie is bursting out everywhere. The sensibility is adolescent, reactionary, elbowing, gross. The usual collection of exquisitely chosen third-raters—Leslie Nielsen, George Kennedy, O. J. Simpson, Robert Goulet—manage only a single tic (say, a weird look when they hear something not quite right). Talented comic actors could do much more. Priscilla Presley, of the plastic cheeks and haughty, blinking eyes, is actually the closest thing to comic style in the movie. (7/29/91) PG-13. **18, 38, 45, 160, 305, 309, 514, 530, 603, 704, 715, 904, 967**

NAKED TANGO—(1 hr. 30 min.; 1991) Rebelling against her domineering Argentine husband, the Parisian Stephanie poses as an immigrant mail-order bride. But instead of freedom, she finds herself a captive again, this time in the dangerous lair of a tango bordello. Set in 1924 Buenos Aires. Directed by Leonard Schrader. With Mathilda May, Fernando Rey, and Esai Morales. R. **55**

ON THE BLACK HILL—(1 hr. 56 min.; 1991) An adaptation of Bruce Chatwin's novel about the everyday life of Lewis and Benjamin Jones, identical twins in rural Wales. Directed by Andrew Grieve. With Mike and Robert Gwilym and Gemma Jones. NR. **4**

PARIS IS BURNING—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. But the most surprising material in the movie is the competitions in "realness." Men dress up not only as Joan Collins but as an ordinary schoolgirl, a corporate executive, an army officer. The realness dress-up is a way of leaping into the desired roles, not parodying them; it's the opposite of camp and a heartbreaking example of the longing of despised and excluded people to join the center of society. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **1, 81, 612, 820**

PASTIME—(1 hr. 34 min.; 1991) Roy Dean Bream is a twenty-year veteran pitcher in the small-town minor leagues with an unremarkable career and a pure love of baseball. Tyrone Debray is a black seventeen-year-old with a million-dollar arm. In this sentimental but moving tale, Bream instructs Debray in the ways of life and the curveball. Directed by Robin B. Armstrong. With William Russ and Scott Plank. PG. **46**

POINT BREAK—(2 hrs. 3 min.; 1991) Keanu Reeves stars as an FBI agent who goes undercover amidst a maverick surfing gang in Southern California to expose a ring of bank robbers. R. **33, 160, 219, 762, 908, 959**

PROBLEM CHILD II—(1 hr. 31 min.; 1991) The troublesome Junior meets his match in a pint-sized devil named Trixie. Directed by Brian Levant. With John Ritter, Laraine Newman, Michael Oliver, Ivyann Schwan, Jack Warden, and Amy Yasback. PG-13. **530, 968**

PURE LUCK—(1 hr. 36 min.; 1991) A clumsy accountant (Martin Short) embarks on a mission to save an equally *accident-prone heiress* (Sheila Kelley) with a by-the-book private dick (Danny Glover) as his unlikely partner. Directed by Nadia Tass. PG. **12, 19, 22, 41, 51, 87, 150, 152, 155, 158, 160, 200, 208, 213, 219, 300, 304, 311, 314, 316, 319, 322, 503, 506, 507, 509, 517, 519, 523, 524, 533, 601, 606, 608, 610, 611, 616, 618, 619, 621, 625, 709, 715, 716, 722, 800, 805, 807, 902, 904, 916, 931, 950, 952, 961, 964, 965**

REGARDING HENRY—(1 hr. 47 min.; 1991) An arrogant New York lawyer (Harrison Ford) takes a bullet in the brain and another in the shoulder and becomes a better person. That's actually what it's about, and it's unimaginably foolish. With Annette Bening as the lawyer's loving wife, Mikki Allen as his daughter, and Bill Nunn as his physical therapist. Written by the 24-year-old Jeffrey Abrams. Directed, unaccountably, by Mike Nichols. See it for the interior of the lawyer's apartment. (7/22/91) PG-13. **18, 24, 38, 64, 85, 200, 216, 219, 302, 305, 315, 319, 321, 406, 509, 512, 516, 519, 520, 524, 608, 621, 625, 627, 631, 634, 702, 704, 705, 715, 755, 809, 815, 820, 900, 904, 906, 912, 932, 936, 953, 958, 961, 963, 966, 967, 970**

ROBIN HOOD: PRINCE OF THIEVES—(2 hrs. 21 min.; 1991) If ever a role required a swaggering, good-looking actor with a big voice and a happy presence, it is the role of Robin Hood. Kevin Costner, the star and prime mover of this new version, may look the part, but he's about as outgoing as a marmot. What is there about this dull fellow that could inspire dispossessed peasants to live in the woods with him and take up arms against tremendous odds? And what harm is the Robin Hood legend doing that it needs to be so rudely modernized? Written by Pen Densham and John Watson, and directed by Kevin Reynolds, this version is very explicit about the unpleasantness of dungeons, very instructive on the muckiness of paths and woods, the brutality of the soldiery. The movie is also big on hacking and hewing, and there's a fair amount of stabbing, hanging, torture, and scarring. Reynolds, who has a weakness for the medieval schlock of mist, murk, and silhouetted figures clanking around gloomy castles, fakes some of his violent scenes but pulls himself together for the rescue of Robin's men, who are about to be hanged, at the end. Some of the performers lighten things up. Mary Elizabeth Mastrantonio is a superb Maid Marian; Morgan Freeman, as a Moorish friend of Robin's, has the heroic presence and voice that Costner lacks. But the movie belongs to the English actor Alan Rickman, whose Sheriff of Nottingham takes Basil Rathbone's elegant villainy right over the top into saturnine disgust, sadism, lechery, and madness. (6/24/91) PG-13. **33, 54, 219, 304, 311, 319, 406, 503, 505, 510, 601, 517, 521, 522, 533, 606, 608, 610, 616, 625, 631, 634, 636, 723, 724, 756, 759, 908, 920, 934, 961, 971**

SLACKER—(1 hr. 37 min.; 1991) An experimental comedy, set in Austin, Texas, in which the camera passes from one character to another in the amiably shabby streets of the University of Texas campus neighborhood. The characters all have ideas, philosophies, paranoid theories; they are the descendants of the beats and hippies and other sweet losers in the eternal American underground. The director, Richard Linklater, doesn't rhyme or overlap the stories in any way; the movie is anecdotage, not drama. But it's perfect for after-midnight shows, when the mood is easy and the audience sinks low in its seats. (7/22/91) R. **3**

THE STORY OF BOYS AND GIRLS—(1 hr. 32 min.; 1991) Reviewed in this issue. NR. **63**

STRAIGHT OUT OF BROOKLYN—(1 hr. 36 min.; 1991) A black working-class family struggles to survive in a Brooklyn housing project. Based on the real-life experiences of the director, Matty Rich. R. **10, 37**

STRANGERS IN GOOD COMPANY—(1 hr. 30 min.; 1991) A mismatched group of women find friendship and courage when an ill-fated bus trip strands them in a deserted farmhouse. Directed by Cynthia Scott. PG. **813**

TATIE DANIELLE—(1 hr. 40 min.; 1990) Meet the meanest woman in the world: Tatie Danielle is widowed, childless, and hates everyone, especially the unsuspecting Parisian relatives who take her in, thinking they are doing a good deed. A wicked satire directed by Etienne Chatiliez, with Tsilla Chelton. NR. **38**

TEREZIN DIARY—(1 hr 28 min.; 1991) A depiction of the infamous "model" ghetto in Nazi Germany interweaving survivors' memories, readings from twelve-year-old Helga Kinsky's diary, children's drawings, documentary materials, and Nazi propaganda. Directed by Dan Weissman. NR. **10**

★**TERMINATOR 2: JUDGMENT DAY**—(2 hrs. 15 min.; 1991) James Cameron's sequel to his 1984 classic creates the buzzing excitement of a dream championship fight, Mike Tyson vs. Rocky Marciano at the Garden. The audience is alive to the power and size of it, and deservedly so. *T2* delivers. The plot is absurdly pretentious and vaguely hypocritical. Cameron shows us, as an omen, babies burning in a nuclear explosion, a hypocritical bit of grandstanding in a movie that depends on the amoral kick the audience gets from watching cyborg killers bashing everything, without restraint. Yet portentous as the movie is, many of the special effects and thrills are witty. Robert Patrick, as a deadly cyborg who returns from the future, is lithe and slender, with a pale, symmetrical poker face leading down to a pointed chin. He can hold his dead-eye stare when he's running at top speed, his arms flailing—he's a great menacing, mechanical booby. Perforated by a shotgun blast, the cyborg collapses into a gleaming pool of silvery liquid. But then, with a sickening speed, it rises out of its liquefacient state, head first, like some sort of shiny phallic sculpture, and reasserts its human form. It doesn't shoot; its arms turn into swords, pokers, or grappling hooks. Arnold Schwarzenegger, our Germanic super-idol, a shrewd Republican pol inside the inflated balloon of his body, is on hand, too, as a good cyborg this time. The fights between these two are among the classics of special-effects cinema. With Linda Hamilton and Edward Furlong. (7/15/91) R. **7, 18, 18, 33, 60, 85, 150, 152, 155, 157, 158, 160, 210, 211, 217, 218, 219, 220, 222, 300, 304, 306, 307, 313, 315, 317, 318, 400, 406, 500, 504, 505, 512, 513, 514, 516, 517, 527, 530, 530, 600, 606, 608, 610, 611, 625, 634, 635, 705, 706, 708, 714, 723, 724, 755, 803, 810, 816, 818, 900, 901, 902, 905, 907, 911, 920, 922, 933, 937, 950, 952, 961, 965, 968, 972**

★**THELMA & LOUISE**—(2 hrs. 8 min.; 1991) Excitement and fun. Geena Davis, a repressed housewife in curlers, and Susan Sarandon, a waitress bored with waiting for her boyfriend to ask her to marry him, climb into a 1966 Thunderbird, leave their men and their small town in Arkansas, and hit the road. They want freedom, and in the most devastating way, they find it. They commit an act of violence that cuts them off from the possibility of simply returning home, and they slide further into criminality. Riding all over the heroic landscape of the West, they get so far into freedom they get high from it. *Thelma & Louise*, which was written by Callie Khouri and directed by Ridley Scott, is a comedy, but it has a driving rhythm to it, a giddy intoxication, and a looming sense of fatality. Scott still has a tendency to make commercials (his original occupation), and the geography of this escape-and-pursuit movie is a hash, but Scott gets great performances from the entire cast, which includes Brad Pitt as a sexy drifter, Michael Madsen as Louise's boyfriend, Christopher McDonald as Thelma's cheapjack husband, and Harvey Keitel as a sympathetic police officer. (6/10/91) R. **9, 26, 38, 523, 627**

TRUE IDENTITY—(1 hr.; 32 min.; 1991) When Miles Pope, a down-and-out actor, unwittingly discovers the secrets of an infamous Mafia don, all sorts of comic complications occur as he tries to save his own hide and expose the mobster. Directed by Charles Lane. R. **10, 20, 26, 34, 44, 66, 89, 150, 152, 157, 158, 160, 204, 210, 211, 213, 220, 222, 305, 306, 307, 314, 316, 319, 322, 406, 504, 509, 511, 517, 522, 524, 526, 530, 601, 606, 608, 610, 611, 613, 625, 636, 703, 706, 709, 714, 722, 724, 753, 755, 760, 802, 816, 818, 901, 902, 904, 910, 912, 922, 933, 934, 951, 953, 962, 964, 968, 969**

TRULY, MADLY, DEEPLY—(1 hr. 47 min; 1991) A whimsical romance in which Nina, a successful, witty translator, must choose between an old flame and a new one. With Alan Rickman, Juliet Stevenson, and Michael Maloney. NR. **14**

TRUST—(1 hr. 30 min.; 1991) Two misfit teenagers—one pregnant, the other a volatile electronics genius—join forces to overcome their abusive parents and uncertain situations and settle into a life of domesticity. Directed by Hal Hartley. With Adrienne Shelly and Martin Donovan. R. **3**

URANUS—(1 hr. 40 min.; 1991) In the aftermath of World War II, the villagers of a small bombed-out town in France must deal with the legacy of their collaborations during the Nazi occupation. Directed by Claude Berri. With Gérard Depardieu, Jean-Pierre Marielle, Philippe Noiret, Gerard Desarthe, and Michel Blanc. NR. **81**

V.I. WARSHAWSKI—(1 hr. 29 min.; 1991) Kathleen Turner is a hard-nosed private eye, hired by a precocious thirteen-year-old girl to find her father's killer. Based on the V.I. Warshawski series by Sara Paretsky. Directed by Jeff Kanew. With Kathleen Turner, Jay O. Sanders, and Charles Durning. R. **908**

VOYEUR—(1 hr. 45 min.; 1991) A socially inept young man and his Calvinistic father live vicariously through the neighbors they watch with binoculars in a black comedy directed by Alex van Warmerdam. NR. **11**

THE YEN FAMILY—(1 hr. 53 min.; 1991) A satire of the obsessive materialism of modern times—Japanese-style. Directed by Yojiri Takita. With Kaori Momoi, Takeshi Kaga, Mitsunori Isaki, and Hiromi Iwasaki. NR. **1**

REVIVALS

DARK VICTORY—(1 hr. 46 min.; 1939) Bette Davis's great performance makes a classic of this soap opera about a spoiled woman, dying from a brain tumor, who finds true happiness and nobility of spirit. With George Brent, Geraldine Fitzgerald, and Humphrey Bogart. Dir. Edmund Goulding. **8**

THE GODFATHER, PART II—(3 hrs. 20 min.; 1974) Not as concentrated and powerful as *The Godfather*, but magnificent nonetheless. Francis Ford Coppola takes the Corleone clan backward to its immigrant roots and forward to its involvement in Cuba and Nevada. With Robert De Niro playing the don as a young man and Al Pacino as the modern head of the family. **47**

NOW, VOYAGER—(1 hr. 57 min.; 1942) Bette Davis is the repressed, unhappy spinster, hiding behind her spectacles; Claude Rains is the masterly psychiatrist whose magic begins to transform her; Paul Henreid is the aristocratic, worldly hero who steps in just when the time is ripe. The result is all it should be. Best scene: Henreid lights up for her. Dir. Irving Rapper. **8**

101 DALMATIANS—(1 hr. 19 min., 1961) A classic Walt Disney animated feature with a jazzy, early-sixties visual style and an extraordinary array of characters, by far the best of the studio's later efforts. The story concerns an ever-expanding family of London Dalmatians and the dazzling villainy of Cruella DeVil. Based on Dodie Smith's book. Dir. Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. **10, 26, 40, 55, 87, 155, 158, 160, 200, 206, 218, 220, 300, 302, 306, 309, 315, 401, 511, 517, 520, 523, 524, 530, 601, 606, 608, 611, 619, 621, 625, 636, 705, 709, 753, 755, 764, 803, 809, 817, 818, 908, 912, 918, 933, 934, 938, 953, 965, 968, 969, 970**

PEE-WEE'S BIG ADVENTURE—(1 hr. 36 min., 1985) Comedian Pee-wee Herman sets out on a desperate search for his most prized possession—his bicycle. With Elizabeth Daily, Mark Holton, Diane Salinger, and Judd Omen. Written by Phil Hartman, Paul Reubens, and Michael Varhol. Dir. Tim Burton. **10**

THE WRONG MAN—(1 hr. 45 min.; 1956) A harrowing, engrossing dramatization of the true story of a Queens musician arrested and tried for holdups he did not commit. Well acted by Henry Fonda and Vera Miles. Dir. Alfred Hitchcock. **8**

THEATER
LISTINGS

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BROADWAY

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; and Gillian Lynne is the associate/director and choreographer. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, there's almost too much dazzlement. Opened: 10/7/82. Wednesday at at 2 p.m., $32 to 50. Saturday at 2 p.m. and Sunday at 3 p.m., and Monday through Saturday (except for Thursdays, which are always dark) at 8 p.m., $42.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Michael Rupert, Joel Higgins, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter. Michael Blakemore is the director, and the result is an entertaining combination of the best of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Also featured in the satisfying cast are Donna Bullock, Susan Terry, and (as of 9/3) Linda Thorsen. Opened: 12/11/89. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m., Wednesday at 2 p.m., $40 to $60. At the **Virginia Theater**, 245 West Fifty-second Street (239-6200). 2 hours and thirty minutes. ● **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel in the late 1920s; and is directed and choreographed by Tommy Tune. Featured in the present cast are Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; Wednesday at 2 p.m., $40 to $60. Opened: 11/12/89. At the **Martin Beck Theater,** 302 West Forty-fifth Street (246-0102). Two hours. ● **IRLS**

LOST IN YONKERS—Mercedes McCambridge, Jane Kaczmarek, and Bruno Kirby star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play (for which he received this year's Pulitzer Prize Award) is set in 1942, and focuses on a German-Jewish termagant-grandmother who rules her house with an iron fist, and also runs a candy store. The production is staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, featuring Mark Blum, Jamie Marsh, and Lauren Klein, is flawless. Opened: 2/21/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $45. At the **Richard Rodgers Theater**, 226 West Forty-sixth Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; with a book by Alain Boublil and Claude-Michel Schonberg, music is by the latter, the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DuSold, J. Mark McVey (Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; $25 to $60; Wednesday at 2 p.m., $25 to $50. Opened: 3/12/87. As of 9/3, performances are as follows: Tuesday through Saturday at 8, Wednesday and Saturday at 2, and Sunday at 3. Two hundred tickets are available for $16 at the box office Monday through Thursday for students and senior citizens with valid I.D.s.; two to a person. At the **Imperial Theater,** 249 West Forty-fifth Street (239-6200). 3 hrs. and 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Jonathan Pryce, and Hinton Battle star in a musical romance, with the score composed by Claude-Michel Schonberg, the lyrics are by Alain Boublil and Richard Maltby, Jr., and the direction is by Nicholas Hytner. The story tells of love and self-sacrifice involving in particular a lovely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Willy Falk, Liz Callaway, and Barry Bernal. Ken Chang plays the Lea Salonga role on Wednesday matinees and Saturday evenings.Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $30 to $100. Opened: 4/11/91. At the **Broadway Theater,** Broadway at Fifty-third Street (563-2266). 2 hrs. and 45 mins. **IRLS**

ONCE ON THIS ISLAND—A lively and sentimental musical based on the Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean on an unnamed island, about a peasant girl's passion for a wealthy land-owner's son, who is not totally indifferent to her attention and affection. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. Featured in the efficient and lively cast of singers and dancers are Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Desiree Scott. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $27.50 to $50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West Forty-fifth Street (239-6200). Ninety minutes. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, now in its fourth successful year, which is based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. Featured in the cast are Karen Culliver (the Creature's love and protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Wednesday at 2 p.m. Tickets are $35 to $60. Opened: 1/26/88. At the **Majestic Theater**, 247 West Forty-fourth Street (239-6200). Two hours and thirty minutes ● ● **IRLS**

THE SECRET GARDEN—A musical based on the Frances Hodgson Burnett novel about an orphan (the charming Daisy Eagan, who won a Tony for her performance) who goes to live with her unhappy uncle on the moors and discovers a magic garden where anything can happen, and does. The book and lyrics are by Marsha Norman (who also won a Tony); the music is by Lucy Simon; directed by Susan H. Schulman, and the choreography is by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. $35 to $60; Wednesday at 2 p.m., $30 to $52.50, Saturday at 2 p.m., $30 to $55. Opened: 4/25/91. At the **Saint James Theater,** 246 West Forty-fourth Street (239-6200). Two hours and thirty minutes **IRLS**

SIX DEGREES OF SEPARATION—Kelly Bishop, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding from practically everybody; directed perkily by Jerry Zaks. Featured in the cast are Sam Stoneburner, James DuMont, Peter Maloney, Brian Evers, Robin Morse, Gus Rogerson, Philip LeStrange, Patricia Hodges, Paul McCrane, Jon Matthews, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $45. Opened: 11/8/90. At the **Vivian Beaumont Theater,** situated on the main floor in the Lincoln Center complex, 150 West Sixty-fifth Street (239-6200). One hour and thirty minutes. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six Tony awards, including Best Musical, the Drama Critics Award, and the Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this new musical replete with brand-new pretty Ziegfeld Girls excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by the Betty Comden and Adolph Green team. Featured in the highly satisfying cast are Dee Hoty, Dick Latessa, Cady Huffman, The Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena, Jr. Monday through Saturday at 8 p.m., Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91, At the **Palace Theater,** 1564 Broadway at Forty-seventh Street (730-8200). Two hours and forty minutes **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, and choreographed by Susan Stroman. Featured in the cast are Bob Cuccioli, Karen Mason, Terry Burrell, Joel Blum, and Karen Ziemba. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m., Saturday and Wednesday at 2 p.m.; $37.50. At the **Westside Theater,** 407 West Forty-third Street (307-4100).

ANOTHER PERSON IS A FOREIGN COUNTRY—Charles L. Mee, Jr.'s play, directed by Anne Bogart, shows thirty-five outcasts ushed to the margins of society and beyond who are sharing experiences of being different; presented in the courtyard of a former nursing home built in 1884. Tuesday-Sunday at 8; $15; 9/3–29. En Garde Arts production at **The Towers,** Central Park West and 106th Street (274-8123).

BODY AND SOUL—A gay romantic comedy, written and directed by John Glines, about a college professor and a photographer, once in love, who now are unexpectedly reunited at a lake-front cottage with a nephew and two well-meaning friends. Featured in the cast are Martin Outzen, David Boldt, Douglas Gibson, Eddie Cobb, and Randall Denman. Wednesday, Thursday, and Friday at 8 p.m., Saturday at 6 p.m. and 9 p.m., Sunday at 7 p.m.; $20. At **The Courtyard Theater,** 39 Grove Street (869-3530).

BREAKING LEGS—Philip Bosco (he's on vacation through 9/1; he'll be back 9/3) and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. Also featured in the cast are Nicholas Surovy, Larry Storch, Sue Giosa, and Victor Argo. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $32.50 to $35. At the **Promenade Theater,** Broadway at Seventy-Sixth Street (580-1313).

DAMON RUNYON'S TALES OF BROADWAY—An entertainment, conceived and performed by John Martello, who narrates and interprets a series of Runyon's famous stories and characters, including Dave the Dude, Little Pinks, Baseball Hattie, the Lemon Drop Kid, and more of the colorful 'guys and dolls' who inhabited the Runyon world of the 30s and 40s. Wednesday through Friday at 8 p.m., Saturday at 5:30 p.m. and 8:30 p.m., and Sunday at 7 p.m.; $20. At the **Double Image Theater,** 15 Vandam Street (564-8038).

DOUBLE BILL—Hary Kondoleon's *The Fairy Garden,* which explores what happens when a fairy changes the lives of three narcissistic idlers; directed by Peter Bloch. Featured in the cast are Jim Finn, Margaret Samp, Richard Henning, Donna Kutner, Scott McKinley, and Joe Rydell. Followed by Carolyn McDermott's *Altered Egos,* in which she appears, with Bill Munce and Rich Stone. This sketch comedy reaches into the depths of human hell, just for the fun of it. 9/3, 4, 5, 6, 8, at 8; 9/7 at 7 and 10; $10. New Math Theater Company production at **Sargent Theater,** 314 West Fifty-fourth Street (382-3535).

THE FANTASTICKS—The longest running show on or off Broadway (in its thirty-second year!); a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Matthew Bennett, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Christopher Scott, plus narrator Scott Willis. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel, and featuring in the cast Mary Ellen Ashley, Kim Cea, and Avi Hoffman. Elliot Finkel is the composer and Phillip Namanworth created the lyrics; adapted for the stage and directed by Robert H. Livingston. Tuesday through Thursday at 8 p.m., Saturday at 3 p.m. and 8 p.m., and Sunday at 2 p.m. and 5 p.m; $20; from 8/27. At the **John Houseman Studio Theater,** 450 West Forty-second Street (564-8038).

FORBIDDEN BROADWAY 1991-1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand, and spoofs on the current season's flops. Featured in the quite brilliant cast are Suzanne Blakeslee, Mary Denise Bentley, Jeff Lyons, Herndon Lackey, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, ever-changing. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Wednesday at 2:30 p.m.; and Sunday at 3:30 p.m.; $32.50 to $35. At **Theater East,** 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, "a many-splendored thing", written and directed by Stuart Ross, tells about a semi-professional harmony group tour

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that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the cast are John Caracciola, Matt McClanahan, Drew Geraci, and Steve Gunderson. Tuesday through Thursday at 8 p.m., Friday and Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3 p.m. and 7:30 p.m.; $30 to $35. Opened: 5/20/90. At **Steve McGraw's Place**, 158 West Seventy-second Street (595-7400).●

THE GOOD TIMES ARE KILLING ME—Linda Barry's play, with music, about two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. With Angela Goethals, Peter Appel, Kim Staunton, Ray De Mattis, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Chandra Wilson, Brandon Mayo, Holly Felton, John Lathan, Lauren Gaffney. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3; $30-$35. **Minetta Lane Theater**, 18 Minetta Lane (420-8000).

GUILT WITHOUT SEX—A neurotic musical starring Marilyn Sokol plays Wednesday and Saturday at 2 p.m.; $20; through September. At the **Red Blazer Too**, 349 West Forty-sixth Street (564-8038).

THE HIDEAWAY HILTON—Michael R. Fife's drama, set in the future, when people have given up trying to find a cure for a fatal disease and have instituted round-ups to gather and relocate all sufferers; directed by Gregg Stebben. Featured in the cast are Brian Jennings, Jaime Sheedy, Melinda Mullins, Marc Nohe, Michael Fife, and Anna Bess Lank. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m. and 8 p.m.; 8/28 through 9/15; $22. **Theater**, 224 Waverly Place (757-7059).

I'VE GOT INK—A newsroom comedy by Dan Blue, directed by Flic Dowell. Saturday at 7 p.m. and 10 p.m., Sunday at 3:30 p.m. and 7 p.m.; $15; through 9/15. At the **Wings Theater** in the Archive, Lowr Level, 154 Christopher Street (627-2961).

THE JERSEY GIRLS—Larry Manogue's play tries to counter the negative image he seems to think his home state appears to suffer in theater and film, and the cast includes a California girl so man-crazy she makes the Jersey girls look like shut-ins. Featured in the cast are Suzanne Scott, William White, Kipling Berger, and Kimberly Auslander; directed by Ken Lang. Through 8/29, $15; from 8/30 on, price is $17.50 to $20. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

LANGUAGE OF THE SOUL—Musical conceived by and starring Cheryl Alexander in a journey that traces jazz, blues, and popular contemporary music; directed by Sue Lawless. Tuesday-Saturday at 8:30, Sunday at 3:30 and 7:30, Wednesday at 2:30; $15; through 9/1. **Theater Arielle**, 432 West 42nd Street (564-8038).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells of two married couples sharing a Fire Island beach house over a long Fourth of July weekend; directed by John Tillinger. With Roxanne Hart, Anthony Heald, Nathan Lane (who leaves the cast 9/7; Jonathan Hadary takes over his role), and Deborah Rush. Monday-Saturday at 8 p.m., Wednesday at 3 p.m., and Saturday at 2 p.m.; tickets are $35. A Manhattan Theater Club production at the **City Center's Stage I**, downstairs at 131 West Fifty-fifth Street (581-7907).

THE MATCHMAKER—Dorothy Loudon, Joseph Bova, Lisa Emery and Jim Fyfe star in this revival of Thornton Wilder's farce (remember *"Hello, Dolly"?*), set in Little Old New York in the 1880s; directed by Lonny Price. Featured in the cast are Jack Cirillo, Theodore Sorel, Jarlath Conroy, Eileen Letchworth, Mary Diveny, Wendy Lawless, Lisa Dove, Rob Kramer, and Michael Hayden. Tuesday through Saturday at 8 p.m., Wednesday, Saturday and Sunday at 2 p.m.; through 9/22; $25 to $35. At the **Roundabout Theater**, 100 East Seventeenth Street (420-1883).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its sixth year, of five sensible and motivated nuns who mount a talent show to raise money for what they consider to be a noble cause. Tuesday, Wednesday, Thursday at 8, $30; Friday, Saturday at 8, $35; Saturday and Wednesday at 2, Sunday at 3, $32.50. **Douglas Fairbanks Theater**, 432 West Forty-second Street (239-4321). ●●

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Go! Tuesday through Friday at 8:30 p.m., Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel**, 323 West Forty-fourth Street (262-3333).

PENN & TELLER ROT IN HELL—Not really: they've returned after a successful international tour with additions to items featured in their Broadway hit. Model Carol Perkins made the move with them, as did "Casey at the Bat", and the duck and the anvil. Tuesday through Friday at 8 p.m., Wednesday at 2 p.m., Saturday at 3 p.m., 7 p.m., and 10 p.m.; $35. As of 9/9, no more Wednesday matinees. At the **John Houseman**, 450 West Forty-second Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Directed by Jeffrey Hyatt. Featured in the cast are Catherine Russell, James Farrell, Brian Dowd, Marcus Powell, and Dean Gardner. Opened: 4/5/87. Monday, and Thursday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m., Wednesday and Saturday at 2 p.m.; $30. At the **Theater Four**, 424 West Fifty-fifth Street (695-3401).● ●

RED SCARE ON SUNSET—Charles Busch's play focuses on the 1950s Hollywood movie actress Mary Dale (played to the hilt by Charles Busch) who finds out, to her horror and dismay, that she is married to a communist (Eeek!); directed by Kenneth Elliot. Featured in the cast are Ralph Buckley, Roy Cockrum, Andy Halliday, Julie Halston, Judith Hansen, Mark Hamilton, and Arnie Kolodner. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $30 to $32.50; through September 15. At the **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

REPERTORIO ESPANOL—Events at present scheduled for the summer: Jacobo Langner's *Esperando La Carroz*; directed by Braulio Villar ($15); Dolores Prida's *Botanica*, directed by Manuel Martin ($15); Roberto Cossa's *La Nonna*; directed by Braulio Villar ($15); Gloria Gonzalez's *Cafe Con Leche*, directed by Rene Buch ($15). **Dance:** Pilar Rioja Performances: through 8/31;($20). (For schedule of dates and times information, please phone theater.) At the **Gramercy Arts,** 138 East Twenty-seventh Street (889-2850).

SHORT SHOTS—*Out of Focus, Norman, Room 2303, Poopsie,* and *Joinin' of the Colors,* original musical theater pieces, directed by Bill Blechingberg, are by David Tenney, Benita Green, Reena Heenan, Frank Jump, Lynn Portas, and Dan Clancy. In the casts are Lisa Asher, James Saxonmeyer, Anne Healy, Lawrence Faljean, Frank Jump, Christopher Brown, Larry Klein, Milo Heenan, Alfred Lakeman, and Lorraine Serabian. Thursday through Monday at 7 p.m.; $18.50. At the **Improvisation Theater**, 358 West Forty-fourth Street. (765-8268).

THE SKIN OF OUR TEETH—A revival of Thornton Wilder's Pulitzer Prize-winning play dramatizes the indestructability of mankind as it follows an allegorical family through the Ice Age, the Flood, and a modern war; directed by Robert Hupp. Featured in the cast are Craig Smith, Elise Stone, Jeanne Demers, Joe Menino, Angela Vitale, Betty Burdick, and Harris Berlinsky. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; $16; through 11/22. A Jean Cocteau Repertory production at the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

SLASHER: THE SPLATTER ROCK MUSICAL—A revival of the musical comedy with book by Michael Hillyer, Biff Paruolo, and Bill Wheeler, with music and lyrics by Michael Calderwood; directed by Jonathan Silver. Tuesday through Friday at 8 p.m.; $15; through 10/4. At the **Wings Theater** in the Archive, Lower Level, 154 Christopher Street (627-2961).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question: 'What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance'? Directed by A. J. Antoon with an eye for zany detail; created by Erik Frandsen, Michael Garin, Robert Hipkens, Paula Lockheart, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 5 p.m. and 9 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $37.50. From 9/2 on, schedule is as follows: Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $37.50. At the **Song of Singapore Theater,** Seventeen Irving Place (228-0844).

SPARKY'S LAST DANCE—Described by its author Richard Lay as "a black comedy about white trash", play has a Death Row setting; directed by John Wall. Featured in the cast are Dennis Dooley (who stars as the killer Hurricane), Bonnie Haagebuch (as his sister), and Helen Abrams (as his girl friend). Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; $15 to $18; from 9/3. At the **Forty-fifth Street Theater,** 354 West Forty-fifth Street (582-7862).

SUBLIME LIVES—Paul Firestone's play, directed by William E. Hunt, captures a part of America's great theatrical history, dealing with the lives of an actor/manager, a playwright, a drama critic, and two leading actresses. Featured in the cast are Lenny Singer, Pamela Cecil, Julia Meade, Jordan Charney, Ron Keith, Thom Christopher, and Hans Friedrichs. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3. Previews from 8/24 are $10; opening 9/5, then tickets are $20 to $25. At the **Theater Row Theater**, 424 West 42nd Street (564-8038).

THE SUMMER THEY STOPPED MAKING 'LUDES—*(How Taking Peyote Turned Me Into a Coyote)*: Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the Native American "brujo" or sorcerer. Friday and Saturday at 8 p.m.; through 9/28; $10. At **Dick Shea's Studio Theater**, 100 East Sixteenth Street (243-6542).

TARTUFFE—Moliere's mid-17th century comedy is a concoction of desire, hypocrisy, and deception; translated by Donald M. Frame; directed by Shepard Sobel. Martin LaPlatney has the title role. Featured in the cast are Joanne Camp, Frank Geraci, Arnie Burton, Hank Wagner, Dugg Smith, Janine Lindsay, Earle Edgerton, Kathryn Lee, and Julia Glander. Tuesday through Friday at 8 p.m., Saturday at 5 p.m. and 9 p.m., Sunday at 2 p.m.; 9/6 through 10/19 (no performance 9/17, a special performance instead on 9/16 at 8 p.m.); $12 to $16. At the **Pearl Theater**, 125 West Twenty-second Street (645-7708).

THE TEMPEST—*Free Shakespeare in the Park*'s last of its three-part series is a Venezuelan production of Shakespeare's play, in Ugo Ulive's version, directed by Carlos Gimenez; performed in Spanish (an English synopsis is available). Tuesday through Sunday at 8 p.m.; 8/27 through 9/8. FREE! Tickets are distributed, one per person, at 6:15 p.m. on day of performance at the **Delacorte Theater** in Central Park. Enter West at Eighty-first Street, or East at Seventy-ninth Street and Fifth Avenue (861-7277).

THE TIME MACHINE—H. G. Wells's classic novel, widely regarded as the prototype of all great science fiction stories, in which an English inventor travels a thousand years and finds a world of total strangeness; adapted for the stage and directed by Harv Dean; featuring Jim Mineo as the intrepid Time Traveler. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $12; through 9/22. Upstairs at the **Second Studio for Actors Theater,** 163 West Twenty-third Street, on the fourth floor (463-7050).

OFF OFF BROADWAY

CHEKHOV-FONDREN BILL—Revival of Anton Chekhov's *Swan Song,* a tragi-comedy about an aging Shakespearean actor who's been reduced to playing clowns. And Fred Fondren's *Why There Are No Beavers at Miss Mary's Place,* a Southern play dealing with eccentric madness in regular folks; both directed by Fred Fondren. Thursday-Saturday at 8; $10; through 9/28. **Prometheus,** 239 East Fifth Street (477-8689).

DOOMSDAY—Mati Unt's drama depicts pre-Glasnost life in Soviet-Estonia with the action centering on a fun-loving Estonian family forced to undergo cardinal psychological changes as they are terrorized by both Nazi and Soviet perpetrators; directed by Linda Pakri. 8/28-30, 9/5-7, 11-13, 19-21; $10. At the **Arts Club Theater,** 570 Broome Street (447-5358).

DOUBLE BILL—The first play of this doubleheader is Gil Kofman's *One Of Us,* featuring in its cast Roger Bechtel, Alexandria Sage, and Joseph Fuqua. The theme is conflict time with the revival of a love triangle among three old friends. The second play, *Voices of Women and Other Girls,* by Charlotte Meehan, features in its cast Nada Salieb, Suzanne Basse, Leslie Brockett, Holly Kennedy, and Heike Hanold, and is termed "a choreopoem" that assembles its story of betrayal and strength with pertinent fragments. 8/28, 29, 30, and 31, at 8 p.m., 9/1 at 3 p.m.; $10. At the **Synchronicity Space,** 55 Mercer Street (925-8645).

DUSSELDORF IN OCTOBER—Julie Goldsmith Gilbert's romantic comedy of misadventures and split personalities, directed by Janet McCall, deals with misadventures and split personalities. Tuesday through Saturday at 8, Saturday and Sunday at 2; 9/3 to 8; $8. Roundabout Ensemble production, **Susan Bloch Theater** 307 West Twenty-sixth Street (420-1360).

THE DREAM—Robert Kreis's play about the enduring relationship between a symphony conductor and a singer (James Horan and Christine Mitges), and their struggle to found a new chorus; directed by the playwright. Wednesday through Sunday at 8 p.m., through 9/7; $10. At the **UBU Repertory Theater,** 15 West Twenty-eighth Street (664-0654).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday through Sunday at 8; $65. A Participatory Theater production at **Il Sole**, 40 West Fifty-sixth Street (696-8585).

THE IMPORTANCE OF BEING ERNEST—A revival of Oscar Wilde's classic comedy about mistaken identity and romance as well as a social commentary on the hypocrisy of Wilde's turn-of-the-century England; directed by Lee Gundersheimer. Thursday through Sunday at 8 p.m., Saturday at 3 p.m.; $10; through 9/1. At the **Avalon Repertory Theater,** 2744 Broadway at 105th Street (316-2668).

THE INCURABLE ROMANTICS—Eddie Didonna's play, directed by Hossein Fassa, takes place in a single room at some point in the future where six characters are trapped, devoid of memory, sitting and captivated by television sets. Thursday to Sunday at 8; through 9/15; $10. At the **Broome Street Theater**, 559 Broome Street, at Varick (226-6213).

INVASION OF THE OOOOGS—Eric Swirsky's science fiction romp, directed by Filomena Riviello, about creatures from another planet; with original music by the rock band, Idle Chatter. Every Monday and Tuesday at 8 p.m.; $5; through 12/30. At the **Courtyard Playhouse,** 39 Grove Street (841-0259).

THE LAST GOOD MOMENT OF LILY BAKER—Russell Davis's comedy about two couple who try to reconcile their dreams and great expectations during the Kennedy years; directed by Oren Jacoby. Featured in the cast are David Pillard, Irene Glezos, Fred Cabral, and Maureen Beitler. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; 9/3 through 9/14; $10. A Flock Theater Company production at the **William Redfield Theater,** 354 West Forty-fifth Street (869-3530).

LINE—Israel Horovitz's long-running play, now in its sixteenth year, about five people who want to be first in line, directed by Doug Lieth; the choreography is by Leava Hall; Wednesday, Saturday, and Sunday at 9:30; $10. In repertory with *I—Land,* which is excerpted from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30 p.m.; $10. At the **Thirteenth Street Theater,** Fifty West Thirteenth Street (675-6677). ● ●

LOVE AND SEX IN SHAKESPEARE, A THEATRICAL KALEIDOSCOOPE—A modern experience constructed out of scenes from the Bard's romances by adaptor/director Paul Pierog, acted by the Wordspace Shakespeare Network. Specifically: Romeo and Juliet share A Midsummer Night's Dream with Two Gentlemen of Verona, making Much Ado About Nothing resulting As You Like It. 9/5 at 10:30 and 9/11 at 10:30; $7. **Intar Theater,** 420 West 42nd Street (932-3671).

LYSISTRATA—A new version of Aristophanes' comedy, directed by Mark McKenna, pokes fun at the Battle of the Sexes and the stupidity of war. Featured in the cast are Arija Bareikis, Renner Davis, Jessica Givelber, Gay Reed, Alice Palmer, Perry Levenson, Dina Rassias, Mark Lancaster, Ariane Smith, and Camille Wiedorn. Previews 8/26, 27, 28, and 9/9, 10, 11 at 8 p.m.; $8. Opens 9/19 and from then on tickets are $10. **CBGB Gallery,** 313 Bowery (982-4052).

MISALLIANCE—A revival of George Bernard Shaw's play, directed by Brenda Lynn Bynum, in which a respectable shopkeeper's house is turned topsy-turvy when an adventurer drops down out of the sky. Featured in the cast are John Brewer, Pauline Walsh, Ian Cohen, Allan Stevens, Glo Duncan, Bill Nickerson, Jammes Jenner, and Brian McGovern. Thursday through Saturday at 8 p.m., Sunday at 5 p.m.; through 9/9; $10. At the **Oasis Playground Theater,** 230 East Ninth Street (673-3706).

PASSIONS AND PASTIMES—Five one-act plays: Scott Laughead's aerobic comedy, *Health Club*; Robert Cutrofello's drama, *Across Arkansas*; Matthew Calhoun's *Career Counseling* (a humorous look at people in the wrong jobs); Alan Eisenberg's *A Day in Queens* (about the realities of romance); and Luigia Miller's *The Little Saint Who Wouldn't* (a comedy about the nature of miracles). Wednesday through Saturday, 9/4 to 15 at 8 p.m., Saturday and Sunday at 3 p.m.; $10. A Riverside Theater Workshop production at the **Intar Theater**, 420 West Forty-second Street (932-3671).

PURLIE VICTORIOUS—The newly-formed American Theater in Harlem's production of Ossie Davis's farce, told in vaudevillian style, about a self-appointed preacher who employs a beautiful girl in a plot to regain his self-respect—and his legal inheritance. Featuring Clarence Berry, Veronica Welch, Erika McKoy, Billy Tyson, Leslie Jones, Dawn Russell-Brown, Marie Mae Stone, Walley Godley, and Ericka Maxie; directed by Hal DeWindt. Through 9/8, Friday and Saturday at 8, Sunday at 4; $12. **Oberia Dempsey Theater,** 128 West 128th Street (978-4099).

ROLLING THEATER—John Attanas's *Academic Affairs,* about friendship and deception on a college campus. Scott Tobin's *Green Light*, a psychological thriller. In repertory. Tuesday through Saturday at 8 p.m., Saturday and Sunday at 3 p.m.; 9/3 through 15; $10. **Irish Arts Center,** 553 West 51st Street (966-4793).

SOME OF US JUST AREN'T THAT WEIRD—Jeff Hagedorn's comedy about his journey through life, sex, and softball; directed by Laura Josepher. With Nina D'Abbracci, Ellen Weinberg, Bob Dillon, Ashley Warner, Nancy Flom, Sunday Theodore, Anthony Gallo, Richard Tanner, Whitney Hamilton, Lon Sypek, Kevin Hayes, Brian Honohan. Thursday through Sunday at 7 p.m.; $10; through 10/13. At the **13th Street Theater,** 50 West 13th Street (675-6677).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street;** then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake, and celebrate with Rick Pasqualone and Sharon Angela who are the happy couple. Tuesday through Saturday at 7 p.m., Saturday and Sunday at 2 p.m.; phone for prices (279-4200).

TRIAL BY FIRE—Ken Dashow's comedy is about the hazing of a young law student who is locked in a haunted house by his fraternity brothers. Two weird ghosts appear and and try to enlist his help at getting them back into Heaven; directed by Dashow. Featured in the cast are Hal Cohen, Norman Golden, Nicholas Saunders, Bonnie Comley, Lenny Mandel, and Thomas Walsh. Wednesday through Saturday at 8 p.m., through 8/31; $10. **Producers Club Theater,** 353 West Forty-fourth Street (246-9069).

TURNIP FESTIVAL—Two series of one-acters: Series A: Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday at 3 p.m., Sunday at 2 p.m.; 9/3 to 22. Sylvia Cahill's *When Antonela Danced the Tango,* directed by Mark Cole; Alan Minieri's *He Dies in the End (or, The Play by Play of the Play),* directed by Wendy Davidson. Series B: Billy Aronson's *Getting To Know You,* directed by Eileen Kennedy; Richard Keller's *The Distribution Curve,* directed by Mike Wills; Carol Turturro's *Still Life in Red Pots,* directed by Nan Siegmund; 9/12, 13, 14, 17, 18, 19, 20, 21, 22, at 8 p.m.; matinee on 9/15; $8 in advance; $10 at the door. At the **Harold Clurman Theater,** 412 West Forty-second Street (463-9611).

UNCLE VANYA—A revival of Anton Chekhov's drama which plunges deep inside the emotional whirlwind of a provincial Russian family; directed by Jocelyn Cramer. Featured in the cast are Andrew Greenway, Sandy Walge, Julie Rapoport, and Alfred Preisser. Wednesday through Saturday at 8 p.m.; $10; through 9/28. An Independent Theater Company production at the **House of Candles Theater Theater,** 99 Stanton Street (353-3088).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

SOLUTIONS TO LAST WEEK'S PUZZLES

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ART

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GALLERIES

During the summer, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

57th Street Area

DAN CHRISTENSEN—Abstract paintings from the late 1960s to the present; through 9/12. Drake, 50 W. 57th St. (582-5930), by appointment only in September. See Solos, Madison Avenue and Vicinity.

JOHN STEUART CURRY—A retrospective of paintings, watercolors, and drawings by this Regionalist artist who was fascinated by themes of nature, violence, and the life of the average man; through 9/28. ACA, 41 E. 57th St. (644-8300).

BLANCHE LAZZELL—Modernist paintings, watercolors, and woodblock prints; through 9/29. Archives of American Art, 1285 Ave. of the Americas (399-5015), Mon.–Fri. 9:30–4:45.

MICHAEL STOUGHTON—New sculpture; 9/3–12. Goodman, 41 E. 57th St. (593-3737).

SoHo and TriBeCa

JAMES GUPPY—Figurative paintings that explore human relationships, by an Australian artist; 9/3–28. Australia, 98 Greene St. (274-9835).

PETER NADIN—"Poetry Room"—a one-year installation that changes monthly; through 8/31. American Fine Arts Co., 40 Wooster St. (941-0401).

CARI ROSMARIN—Surrealist landscape paintings; through 8/31. Kelly, 591 Broadway (226-1660), by appointment only.

Other

CHARLES WATSON—Watercolors and drawings of well-known sites in Italy, France, and England, from the 1880s to 1910; through 9/30. Davis & Langdale, 231 E. 60th St. (838-0333).

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800). Recent works by Ettlinger, Kneffel, Naher, Stevovich, Zerres; through 9/13.

GAGOSIAN—980 Madison Ave. (744-2313). Works by De Kooning, Johns, Lichtenstein, Stella, Twombly, Warhol; through 9/14.

MARBELLA—28 E. 72nd St. (288-7809). 19th and 20th-century paintings by Bierstadt, Chase, Clark, Inness, Rothbort, others; through 9/21.

SHEPHERD—21 E. 84th St. (861-4050). 19th and 20th-century paintings and sculpture, by Gargallo, Rauch, Tassaert, Wittmer, others; through 9/14.

SPANIERMAN—50 E. 78th St. (879-7085). "The American Still Life: From the Antebellum Era to the Roaring Twenties, 1850–1930," with works by Brown, Curran, Francis, Platt, Twachtman, others; through 9/27.

YORK—21 E. 65th St. (772-9155). Works by Bisttram, Dove, Lozowick, Lucioni, J. Stella; through 9/27.

57th Street Area

DEL RE—41 E. 57th St. (688-1843). Works by Appel, Arman, Baj, Cottingham, Marcarelli, Pomodoro, Tooker, others; through 8/31.

FISCHBACH—24 W. 57th St. (759-2345). "House of Fischbach II: Be Cool and Chill and Stay Right Here," with paintings, watercolors, and drawings by Behnke, Blaine, Button, E. De Kooning, Dodd, Freilicher, Nick, Wilson, others; through 8/30.

GOODMAN—24 W. 57th St. (977-7160). Works by Anselmo, Boltanski, Cragg, Graham, Lewitt, Oldenberg, Munoz, Penone; through 8/30.

HERSTAND—24 W. 57th St. (664-1379). Works by Cornell, Fahlstrom, Fonseca, Lee, McCoy, Mosny, Noel, Rotterdam, Turnbull; through 9/14.

I.B.M. GALLERY OF SCIENCE AND ART—590 Madison Ave. (745-3500), Tue.–Sat. 11–6. Free. "Corot to Monet: The Rise of Landscape Painting in France"; through 9/28.

JOSEPH—745 Fifth Ave. (751-5500). Furniture by Bonner, Carpenter, Castle, Dunnigan, Hurwitz, Paley, Wahl, others; through 9/21.

MCCOY—41 E. 57th St. (319-1996). Works by gallery artists; through 8/30.

PACE—32 E. 57th St. (421-3292). Works by Judd, Mangold, Ryman, Serra; through 9/6.

WASHBURN—41 E. 57th St. (753-0546). "Past/Present," with paintings, sculpture, drawings, and photographs by Bladen, Bluhm, Hartley, Jensen, Mason, O'Keeffe, Scarlett, others; though 9/30.

SoHo and TriBeCa

BEITZEL—102 Prince St. (219-2863). Invitational show with works by Dudding, Fink, Godfrey, Heeks, Hristoff, Kapp, Lootz, Macdonald, Messer, Moriarty, Neher, Young; through 8/30.

DAVIDSON—415 W. Broadway (925-5300). Invitational show with works by Caporael, Deihl, Elliott, Moore, Otero, Rickert, Rosas, Wellington; through 8/31.

DOME—578 Broadway (226-5068). "Argentina/New Trends," with works by 24 Argentine artists; through 8/28.

HOFFMAN—429 W. Broadway (966-6676). Black and white drawings, paintings, prints, and sculptures, by Averbuch, Brady, Buchwald, Ferrer, Gonzalez, Harris, Plagens, Richards, Sullivan, others; through 9/3.

KATZEN—475 Broome St. (966-4469). Works by gallery artists; through 8/28.

KLEIN—594 Broadway (431-1980). Works by Casebere, Ericson and Ziegler, Ferrara, Highstein, Lang, McBride, Morehead, Mullican, Reichek, Winters, others; through 9/13.

LEDISFLAM—584 Broadway (925-2806). Works by Acheson, Engels, Ghen, Harrison, Lutes, Masters, Sillman, others; through 8/30.

MARCUS—578 Broadway (226-3200). Works by gallery artists; through 8/30.

PACE—142 Greene St. (421-3292). Works by Baselitz, Close, Dine, Flanagan, Morley, Oldenburg, Samaras, Schnabel; through 9/14.

PARRASCH—584 Broadway (925-7090). A juried exhibition of contemporary art furniture; through 8/30.

PERLOW—560 Broadway (941-122). Works by gallery and invited artists; through 8/31.

PROTETCH—560 Broadway (966-5454). "Green," with works by Armajani, Burle-Marx, Graves, Solomon, Sonfist, Wines, Zimmerman, others; through 9/29.

WEBER—142 Greene St. (966-6115). Works by Allen, Antonaci, Aycock, Buren, Burgin, Fulton, Kasten, Kendrick, Lewitt, Murphy, Ryman, Tjampitjinpa; through 8/30.

Other

CITY GALLERY—2 Columbus Circle (974-1150). "Deco-Deco: New York Theatres of the Thirties," with drawings and photographs of New York theaters built during the 1920s and 1930s; through 9/13.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (718-658-7400). Site-specific installations by Green, Hassinger, Henry; through 9/7.

PAINEWEBBER—1285 Ave. of the Americas (713-2162), Mon.–Fri. 6–8. "Taking Shape: Art from The Studio in a School"; through 9/6.

PARK AVENUE ATRIUM—237 Park Ave. (850-9786), Mon.–Fri. 8–6:30. "Funny Pages, 1931–1991," with original comic strips from The Archives of United Media; through 9/13.

PROSPECT PARK—Brooklyn (718-287-3559), near the Boathouse. "Step Four: The Sculpture Walk in Prospect Park," with sculpture by Granet, Herman, Rabonowitz, Ressler, Watkins, Wilson; through 10/27.

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500). "1991 Snug Harbor Sculpture Festival"; "New Ends: An Exhibition of Fiber Art"; through 9/2.

THE WORLD FINANCIAL CENTER—Courtyard Gallery (416-5300). "Battery Park City Imagined," a retrospective of urban designs for Battery Park City, and an exhibit of critiques, plans, and projects by students and faculty of Columbia University's Graduate School of Architecture, Planning, and Preservation and Pratt's School of Architecture; through 9/20.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island (718-816-4506), Thu.–Sun. 12–5. $2 contribution. "The Larky Life"—photographs taken by Austen from her front lawn in the late 19th and early 20th centuries that document Victorian social life; through 12/30.

BAUM—588 Broadway (219-9854). Works by Ahrendt, Burson, Charlesworth, Divola, Fellman, Nagatani, Roberts, others; through 8/30.

CITY—2 Columbus Circle (974-1150). Photographs of theaters in the 1930s from the Michael Miller Collection, sponsored by the Art Deco Society of New York; through 9/13.

SEPP DREISSINGER—Self-portraits and portraits of Austrian artists, writers, musicians, and actors, among them Klaus Maria Brandauer, Hundertwasser, Arnulf Rainer, Hilde Spiel, and Oskar Werner; through 8/30.

WAYNE GEIST/ORAH MOORE—Photographs of urban landscapes/Photographs that depict the lifestyles of American ranchers. Through 8/29. Step, 66 Crosby St. (226-6516).

HOUK FRIEDMAN—1094 Madison Ave. (628-5300). Vintage and contemporary prints, by Abbott, Bourke-White, Evans, Lange, Norman, Outerbridge, Weston, others; through 9/10.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 9/8: "Vanishing Spain: Photographs by Cristina Garcia Rodero, Cristobal Hara, Fernando Herraez, Koldo Chamorro, Ramon Zabalza." Through 9/8: "Video Portrait Gallery: A Video Installation by Joan Logue." Through 9/8: "Views and Visions: Recent American Landscape Photography." Through 9/8: "Ilse Bing: A Selection of Recent Acquisitions."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 9/1: "Evolutions: The Photographs of John Sexton." Through 9/1: "Photographs by Sebastiao Salgado: Kuwait Epilogue." Through 9/1: "A Video Presentation: The Gulf War."

IAN LAWRENCE—Color photographs with painted borders called "Cinescans"; through 8/28. Cathedral of St. John the Divine, 1047 Amsterdam Ave. (316-7493), 7 a.m.–5 p.m. daily.

MET LIFE—24 E. 24th St. (578-2723), Mon.-Sat. "Reveries and Wanderings," with photographs that explore the mystery and spirit of place, by Bush, Epstein, Gall, Gotfryd, Kaplowitz, Piaseczny, Ross; through 9/28.

PAPERS, ETC.—510 Broome St. (431-7720). Early photographs of Pompeii, circa 1870–95, by Sommer and others; through 10/3.

RICE—325 W. 11th St. (366-6660). "Summertime," with photographs by Brown, Costa, Goldman, Pizzarello, Serbin, Tarsches, others; through 9/2.

SEAGRAM—375 Park Ave. (572-7379), Mon.–Thu. 9–5, Fri. 9–1. "The City Life of Flora and Fauna," with works by Fink, Klein, Kertesz, Stieglitz, Strand, Winogrand; through 9/6.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 10/27: "Frank Lloyd Wright: Preserving an Architectural Heritage."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 9/22: "Hidden Beauty: Our Vanishing Native Fishes." Through 11/3: "The Way to Independence: Memories of a Hidatsa Indian Family."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/15: "Shigeko Kubota: Video Sculpture."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 9/8: "The Here and the Hereafter: Images of Paradise in Islamic Art."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 2/28/92: "Quattrocento: Early Italian Panel Paintings." Through 9/2: "Chris Burden: Grand Lobby Installation."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Wed.–Sun. 12–5. $2.50; children under 12 $1; free Wed. Through 9/15: "Images and Image Makers: 19th-Century Portraiture in Brooklyn."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 12/30: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50, students and seniors $1; free Thurs. Through 10/11: "Capital City: New York After the Revolution." Through 10/11: "To Inspire and Inform: Selections from the Fraunces Tavern Museum Collection."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.–5, Thu. 10 a.m.–9, Sun. noon–5. $2, children $1. Through 9/15: "Recent Acquisitions." Through 8/25: "Portraits from the Golden Age of Jazz."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th St. at Twelfth Ave. (245-0072). Wed.–Sun., 10 a.m.–5 (last admission at 4). $7, children $4, seniors $6. Twentieth-century technology highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; The Growler, a 317-foot long guided missile submarine; The USS Edson.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 9/29: "Painting a Place in America: Jewish Artists in New York, 1900–1945."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 9/1: "Sticks and Stones: 10 Artists Work With Nature," with works by Averbuch, Dougherty, Jones, Kendrick, Lobe, Penone, Sonfist, Stuart, Surls, Turrell.

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.–Fri. 11 a.m.–4, Sun. 10 a.m.–3. Free. Through 1/5/92: "Meddling with Peddling: The Pushcart Wars."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 10/13: "Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection." Through 9/1: "The Art of Paul Manship." Through 9/1: "Bronze Casting." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Reading Room and Print Room closed through 9/2; exhibition galleries closed until 10/1.

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 9/15: "America's Flower Garden." Through 9/22: "Harry Lieberman: A Journey of Remembrance." Through 9/15: "Paint, Powder, and Leaf: Selections from The Historical Society of Early American Decoration."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 12/1: "Con To' Los Hierros: A Retrospective of the Work of Pepon Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 9/2: "Ad Reinhardt." Through 10/8: "Lee Friedlander: Nudes." Through 12/3: "The Graphic Designs of Herbert Matter."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5. $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 11/10: "Hand-Woven Baskets and A Raven's Tail Robe Sampler."

MUSEUM OF STATEN ISLAND—75 Stuyvesant Place, Staten Island, N.Y. (727-1135). Mon.–Sat. 9 a.m.–5, Sun. 1–5. $2.50; students and seniors $1.50. Through 9/2: "Black Photographers: 1840–1940." Through 9/8: "Works from the Loeffler Family."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $3. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 10/27: "The Committed Eye: Alexander Alland's Photography."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.–Fri. 10 a.m.–4:30., Sat.–Sun. 1–5. Free. Through 11/3: "Mark Rothko: The Spirit of Myth." Through 11/3: "American Narrative Painting and Sculpture: The 1980s."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 9/29: "Illustrating Nature: The Art of Botany."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 9/1: "McKim, Mead & White's New York."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m. –6. Through 2/15/92: "Documents of Dissent." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 8/31: "Mozart's World: The Images of His Times."

NICHOLAS ROERICH MUSEUM—319 West 107th St. (864-7752). Tue.–Sun. 2–5. Free. Permanent exhibit of Nicholas Roerich.

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5).

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/3: "Encaustic Paintings by Robert Draffen." Through 9/8: "A Bird's Eye View of New York: Views and Viewmakers of New York State." Through 9/8: "Imagenes Liricas/New Spanish Visions."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed.

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 10/27: "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 11/10: "American Life in American Art: Selections from the Permanent Collection, 1900–1950." Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 9/29: "Hunt Diederich." Through 10/20: "John Baldessari." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 9/5: "Drawing Acquisitions, 1980–91: Selections from the Permanent Collection." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 8/30: "Constructing American Identity."

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, August 28

ELECTRIC LIGHT ORCHESTRA PART II—With the Moscow Symphony. Radio City Music Hall at 8. $30, $35.

CLAUDE BOLLING BIG BAND—Twenty-six-member band with vocalist Guy Lenn. World Financial Center Plaza, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505), at 7:30. Free. Rain date: 8/29.

JAZZ AT ST. PAUL'S—Framework; music for electric violin, electric cello, and percussion. St. Paul's Chapel, Broadway and Fulton St. (602-0768), at 5:30. $2.

JUILLIARD CONCERTS IN THE GARDEN—Pianist Eun Yun Yu. Works by Bach, Beethoven, Chopin, Albeniz. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

STARS UNDER THE SUN—Free performances at noon at the World Trade Center's Austin J. Tobin Plaza (466-4170). Today: Jazz with Jim Chappell and Michel Camilo.

RAY ALEXANDER SEXTET—Golda Meir Square, 1411 Broadway between 39th and 40th Sts., at 12:15. Free.

AMERICAN LANDMARK CONCERT—New York Public Library, Jefferson Market branch, Sixth Ave. and 10th St., at 6:30. Free.

DREIWITZ DIXIE BAND—McGraw-Hill Park, 1221 Sixth Ave. between 48th and 49th Sts., at 12:30. Free.

BORIS SLUTSKY, pianist. Classical program. Yamaha Communication Center Show Room, 142 W. 57th St., at 1. Free.

ROSEWOOD CHAMBER ENSEMBLE—Music of Bach and Mozart. Honoring Christians who saved Jews during World War II. Raoul Wallenberg Square, Metropolitan Ave. and Park Lane South, Kew Gardens, Queens, at 6. Free.

JONES BEACH SUMMER CONCERTS—Michael Bolton. Jones Beach Marine Theater, L.I. (516-221-1000), at 8. $22.50.

Thursday, August 29

ELECTRIC LIGHT ORCHESTRA PART II—See 8/28.

DAN-WEN WEI, pianist. Works by Chopin, Haydn, Schumann. Steinway Hall, 109 W. 57th St. (246-1100), at 6:30. Free.

WEST SIDE STRING PLAYERS—Works by Dvorak, Mozart, Tchaikovsky, Gershwin, Sousa. Stuyvesant Park, Second Ave. between 15th and 17th Sts., at 12:30. Rain date: 9/5.

BEATRICE LONG, pianist. Music of Schumann, Liszt, Debussy. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

STARS UNDER THE SUN—See 8/28. Today: Oldies with Ben E. King.

KEYBOARD VIRTUOSI—Jazz pianist Roy Meriwether. 1251 Avenue of the Americas Garden, between 49th and 50th Sts., at 12:30. Free.

BARGEMUSIC—Violinist Nai-Yuan Hu, pianist Mihae Lee, violinist Mark Peskanov, cellist Ronald Thomas, violist TBA. Handel/Halvorsen's Passacaglia for Violin and Cello; Brahms's Piano Trio in C, Op. 87; Shostakovich's Piano Quintet in g, Op. 57 (1940). Fulton Ferry Landing, Brooklyn (718-624-4924), at 7:30. $15.

ANNUAL YIDDISH/ISRAELI/RUSSIAN NIGHT—Midwood Field at Seaside Park, Brooklyn (718-469-1912), at 7:30. $1 donation.

SEUFFERT BAND, George Seuffert conductor. Boardwalk and 102nd St., Rockaway, Queens (718-428-1973), at 7:30. Free.

JONES BEACH SUMMER CONCERTS—George Thorogood and the Destroyers. Jones Beach Marine Theater, L.I. (516-221-1000), at 8. $20.

Friday, August 30

SUMMERGARDEN—Paul Zukofsky conducts artists from the Juilliard School, with pianist Emily George. Works by Erik Satie: *Parade; Trois Gymnopedies; Sonnerie pour reveiller le bon gros Roi des Singes; Danses gothiques; Relache.* Rockefeller Sculpture Garden at the Museum of Modern Art, 14 W. 54th St., at 7:30. Free. The garden is open 6–10.

MUSIC UNDER NEW YORK—Two rock bands, each led by an employee of the Metropolitan Transit Authority, play from noon–2. At the main concourse of Grand Central Terminal: Gerri Ganz and Rumor Mill. At the plaza above the Columbus Circle subway station: The Diggers. Free.

Saturday, August 31

NEW YORK SALSA FESTIVAL—With El Gran Combo (from Puerto Rico), Orquesta de la Luz (Japan), Oscar De Leon (Venezuela), Grupo Niche (Columbia), Hermanos Moreno (New York); with Richie Ray and Bobby Cruz. Madison Square Garden at 8. $25–$37.

SUMMERGARDEN—See 8/30.

SEAPORT FOLK FESTIVAL—Free performances at the South Street Seaport, Pier 16, Fulton and South Sts. (669-9400). Today at 6:30: Shawn Colvin, Cliff Eberhart, Greg Brown.

PE-DE-BOI POWER SAMBA BAND—Ten-member Brazilian samba group led by percussionists Guilherme Franco and Mereio Sapel. The Rotunda, W. 79th St. and the Hudson River Boat Basin (408-0249), at 4. Free. With a laser show at dusk.

SPACE-LIGHT JAZZ COMPOSERS—Quintet plays original compositions, jazz, and show tunes. Forest Park Music Grove, Seuffert Bandshell, off Woodhaven Blvd. near Myrtle Ave., Queens, at 2. Free. Rain date: 9/2.

Sunday, September 1

NAUMBURG ORCHESTRA, Jens Nygaard conductor; with violinist Arturo Delmoni, soprano Judith Pannill. All-Mendelssohn program: Overture to *Calm Sea and Prosperous Voyage;* Concert Aria ("Infelice") for Soprano and Orchestra; Violin Concerto in e. Damrosch Park Bandshell at Lincoln Center, at 8. Free.

SEAPORT FOLK FESTIVAL—See 8/31. Tonight at 8: Mumbo Gumbo, Mary Chapin Carpenter. Fireworks at 9:30.

BARRY HARRIS AND KENNY BARRON, pianists. With bassist Ray Drummond, drummer Bert Riley; concert to be recorded live. The Rotunda, W. 79th St. and the Hudson River Boat Basin (408-0249), at 4. Free.

SEUFFERT BAND, George Seuffert conductor. Music Grove of Forest Park, Glendale, Queens (718-428-1973), at 3. Free.

JONES BEACH SUMMER CONCERTS—Diana Ross. Jones Beach Marine Theater, L.I. (516-221-1000), at 8. $27.50. Rain date: 9/2.

Monday, September 2

SEAPORT FOLK FESTIVAL—See 8/31. Today at 5:30: The Roches, David Roche, Chris Smither.

Tuesday, September 3

SOUNDS AT SUNSET—The Juilliard Woodwind Quintet. From Bach to Broadway. Esplanade at Battery Park City (416-5300), at 6:30. Free.

JONES BEACH SUMMER CONCERTS—The Allman Brothers with Blues Traveler. Jones Beach Marine Theater, L.I. (516-221-1000), at 7. $22.50.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/17. Tickets: $8–$52. No performances 8/27–9/3. 9/4 at 8: First performance of Loesser's *The Most Happy Fella,* Chris Nance conducting; Walsh, Ziemba, Bonazzi, Quilico, Moses, Teeter, Rubin.

DANCE

Pilar Rioja

GRAMERCY ARTS THEATER—Through 9/2. Tickets: $18, $25. Classical Spanish and flamenco dance. 8/27 at 8*; 8/28 at 2* and 8; 8/29 at 8*; 8/30 at 8; 8/31 at 8; 9/1 at 7; 9/2 at 3. *Includes pre-performance lecture on Spanish dance. Repertorio Espanol, 138 E. 27th St. (889-2850).

Other

KINUE JAZZ DANCE GROUP—*The Dreamer,* featuring New York artist Atsuko Yuma, with 22 female dancers from Japan. St. Clement's Episcopal Church, 423 W. 46th St., between Ninth and Tenth Aves. (679-0823). 8/29–30 at 7:30; 8/31 at 3 and 7:30. $12.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Outdoor terrace. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate fish with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **No credit cards.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: baked salmon, grilled mahi mahi, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100. Outdoor cafe for 200. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, veal extremena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. Closed 9/1, 2. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019/684-9132). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open for L and D daily 10:30 a.m.–11. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SETTEBELLO—40 E. 20th St. (475-8336). Casual. Italian. Spcls: linguini aromi in garlic and olive oil sauce, marinated crispy tuna steak in balsamic vinegar, cold antipasto with eggplant, fresh mozzarella, roasted peppers, and sun-dried tomatoes. L Mon.–Fri. 11:30 a.m.–3:30. D Mon.–Sat. 5–11. Private party room for 80. Closed Sun. **(M)** **AE, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: chilled "vichyssoise" of white beans and sweet roast garlic with snipped chives, chilled poached shrimp with tomato-lentil salad and basil green goddess dressing, spicy Sardinian lobster salad with tomatoes, roast peppers, arugula and olive oil. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M–E)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. and 8/30–9/9. **(M)** **AE, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M–E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. and 7/27–9/3. **(E)** **AE, CB, DC.**

OSADA—6 E. 48th St. (319-5678). Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:45. D daily 5–10. **(I)** **AE, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: grilled rib-eye steak with frizzle-fried onions, roast chicken in the rough, grilled local swordfish. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.– Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnay sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Private parties for 150–300. Free parking. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 30–150. Free D parking from 5:30. **(M)** **AE, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M-E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—*Sixth Ave. and 53rd St.* (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat.´9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Jacket required. Middle Eastern-continental. Spcls: mixed kebab, seafood kebab, moussaka. Res. nec. D daily 4:30–3 a.m. Ent. Private parties for 30–250. **(E)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAGA—57 W. 48th St. (757-3450). Casual. Classic Indian. Spcls: lobster malabar, gosht vindaloo, tandoori dishes. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Fri. 5:30–11:15, Sat. 5–11:15, Sun. 5–10. Buffet L noon–2. Pre-theater D. Free D parking 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Wed.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Sun.–Tue. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: paillard *of yellowfin tuna with cilantro, scallions and fried* ginger; Maryland crab cakes with lobster and chive sauces; broiled salmon steak with crispy skin and mustard sabayon. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.–Sat. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to 11:30. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, saddle of rabbit stuffed with lobster, roast guinea hen with confit and potato cake, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pazole, manudo, moles. Res. nec. L Mon.–Sat. noon–3:30. Guitarists with buffet and a la carte Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 *a.m.–4:30. D daily 4:30–11:30. S after 9:30.* Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables *and garlic, roast suckling pig, tripe cooked with* fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Fri. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. through 9/3. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon grass sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed through 9/3. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. New American. Spcls: lobster and sweetwater prawns with truffle salad, muscovy duck with wild rice, Atlantic salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–30. Pianist. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

THIRD AVENUE CAFE—1438 Third Ave., bet. 81st–82nd St.s. (988-1421). Casual. Continental. Spcls: fettucine with roasted pepper and gorgonzola, herb marinated chicken with Parisienne style vegetables in a fine herb broth, seared salmon with lemon and mint vinaigrette. L Mon.–Sat. 11 a.m.–3. Br Sun. 11–3. D daily 5–11. **(M)** **AE, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

ROXY'S—2120 Broadway, at 74th St. (799-1160). Casual. American-continental. Spcls: penne with scallops, grilled salmon with roasted pepper sauce, steak au poivre. Res. sug. L Mon.–Sat. 11:30 a.m.–4. Br Sun. 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: sauteed jumbo Gulf shrimp with lemon, sesame oil, and snow peas over rice, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA FOFFE—155 Montague St. (718-625-2558). Casual. Italian. Spcls: fruitta di mare, pollo alla scarpariello, broiled salmon with a puree of arugola and tomato. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–11, Sun. 4–9. **(M)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

EXHIBITIONS—Visit the World Financial Center Courtyard Gallery for a glimpse at **Battery Park City Imagined,** an exhibition of drawings and three-dimensional designs prepared by students in Columbia University's Graduate School of Architecture and Pratt Institute's School of Architecture. The installation charts the first 25 years of planning and urban design and is on display until 9/20. At the World Financial Center between the Hudson River and West St., and between Vesey and Liberty Sts. in Battery Park City. Weekdays noon–7 and weekends noon–6. Free (945-0505). . . .Two ongoing exhibitions at the **American Museum of Natural History** run Mon.–Thu. and Sun., 10 a.m.–5:45, and Fri. and Sat. until 8:45. **Back to the Gobi** highlights fossils discovered by museum scientists during a 1990 expedition to Mongolia's Gobi desert and **Arctic Art: The Harry Goldsmith Collection of Inuit Soapstone Sculpture** displays Inuit soapstone sculpture depicting traditional life and the environment. At the museum, Central Park West at 79th St. $5, $2.50 (769-5800).

FESTIVALS, FAIRS, PARADES—New York City's Largest Labor Day Weekend Festival, a celebration boasting work by local artists and craftspeople, is set for 9/1. Along the "Gateway to Chelsea," on Eighth Ave. from 15th–23rd Sts. From 10 a.m. to 7. Free (989-6077). . . .The streets of Greenwich Village erupt with color at the **Washington Square Outdoor Art Exhibit,** 8/31, 9/1, 2, and 9/7, 8. Approximately 350 artists and craftpersons participate; runs along the sidewalks University Pl. from 13th St. to Waverly Pl.; on Washington Sq. E. to 3rd St.; on LaGuardia Pl. to Houston St.; and on Fifth Ave. from 10th St. to 8th St. From noon to sundown. Free (982-6255). . . .The Staten Island Historical Society presents the **Twelfth Annual Richmond County Fair** on 8/31 and 9/1. Don't miss the following contests: flowers, vegetables, baking, a man's best friend race, a pet show, pie-eating, and a diaper derby. Also included are food, demonstrations, and live music from local jazz, country, and folk bands. Raindate: 9/2; both days, 10 a.m.–7. At Richmondtown Restoration, 441 Clarke Ave., in Staten Island. Adults $5, seniors and ages six to seventeen $2; children under six free. Call for more information (718-351-1611). . . .Celebrate the holiday weekend with the annual **Labor Day Parade** on 9/2 at 11 a.m. Marchers step off Fifth Ave. and 44th St., head north to 72nd St., and east to the parade finale on Third Ave. Free; call for more information (484-1200).

DOG DAYS OF SUMMER—Canines go for the gold on 8/31 at the **Pedigree Petathlon,** from 10 a.m. to 4, at the Rumsey Stage Area at 72nd St. in Central Park. The race, through an obstacle course, consists of a 30-meter dash, slalom, hill climb, tunnel, maze, and a 30-meter hurdle finish and gives dog owners and their pets an opportunity to team up and compete for gold, silver, and bronze medals. All participating dogs receive a commemorative Pedigree Petathlon medal, a free bandanna, and coupons for Pedigree dog food. This event is part of a program to support the 1992 U.S. Olympic Team. Free; call for more information (527-8894).

BENEFIT—The Look of the Year Inc. presents a free weekend at the Plaza Hotel, Fifth Ave. at 59th St., to benefit Athletes and Entertainers for Kids. The following events are offered: 8/30–9/2, **Celebrity Tennis,** in front of the Plaza at 10 a.m.; **Rollerblading,** 9/1, at Wollman Rink in Central Park, 9 a.m.–1; **Miniature Golf,** 9/1, at Wollman Rink, 9 a.m.–1; and **Fun Run,** 9/2, in Central Park, 11 a.m. Call for additional information (606-3756).

LECTURES, READINGS, WORKSHOPS—Judith Ren-Lay dances, sings, and writes, creating a fast, funny, and frightening performance experience. Ren-Lay reads new poetry and sings in the Knot Room of the Knitting Factory, 47 E. Houston St., on 8/29 at 7:30. $5; call for more information (219-3006). . . . **The Sixth Street and Avenue B Garden** presents poetry readings by **Marilyn Recht** and **Peter Sawezynec** on 8/29 at 7. The Garden is also open to the public on Wed., 6–8, and Sat., 2–4. Free. . . .The 92nd Street Y, 1395 Lexington Ave., observes Rosh Hashanah and Yom Kippur with a workshop titled **Preparing for the High Holidays.** The workshop, set for 9/3, explores the meaning, themes, and liturgy of the season. From 7 to 9. $10; reserve (996-1100). . . .The Japan Society, 333 E. 47th St., hosts an evening with **David Mura,** poet, writer, and sansei. Mura reads brief excerpts from *Turning Japanese: Memoirs of a Sansei* and meditates on cultural heritage and assimilation; following the lecture is a book signing. 9/3 at 6:30. $8; reserve (752-3015).

PERFORMANCE—Love Creek Productions presents its **1991 Women's Festival,** 9/3–14, at the Nat Horne Theatre, 440 W. 42nd St. Of the many one-act plays submitted by women from all over the world, 24 have been selected to be produced by directors and actors in the company. The plays are presented in eight sections with the following dates and times: 9/3, 4 at 7 and 9. $10; reserve (769-7973). . . .**Cypreco of America** presents the final performance of **Next Sunday,** a Greek play by Spyros Papadogiorgos, on 8/31 at 8. In it, a middle-aged man's scheming family tries to thwart his plans to marry by defaming his fiancée. At the Hellenic Cultural Center, 27-09 Crescent St., in Astoria. $5; call for more information (718-626-7896).

TOURS

URBAN SEMIOTICS—Central Park. 8/31 at 4, sociologist Al Orensanz discusses nature and artifice in a lecture tour and open discussion. Meet at the southwest entrance of the Park near Columbus Circle, W. 59th and Central Park West. $5 (529-1459).

ELLIS ISLAND TOURS—9/2 at 10 a.m., a tour with author-historian Oscar Israelowitz, tracing the history of Jewish immigration to New York City. Meet at the Staten Island Ferry Terminal near Ray's Pizza. $20 (718-951-7072).

GREEN-WOOD CEMETERY TOURS—9/1 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #1." Meet inside the main entrance at Fifth Ave. and 25th St. $5 (718-469-5277), Brooklyn.

ELDRIDGE STREET PROJECT—Visit the Eldridge Street Synagogue, an architectural landmark, and other sites. Sundays on the hour from 10 a.m. to 4. Meet at 12 Eldridge St. between Canal and Division Sts. $4; $2.50 for children (219-0888).

MANHATTAN NEIGHBORHOOD TROLLEY—A narrated tour circling hourly through seven downtown neighborhoods including Chinatown, Little Italy, and the World Trade Center. Visitors can sightsee on their own and reboard the train as many times as they like during the day. On holidays and weekends only, noon–5, beginning at South and Fulton Sts. in the South Street Seaport. $4; call 677-7269 for other stops on the loop.

ADVENTURE ON A SHOESTRING—9/1 at 11 a.m., **Hell's Kitchen,** a tour passing Worldwide Plaza, St. Malachy's Church, and the Actors Studio. . . .9/1 at 1, **Flushings, Queens,** a "snacks-and-sights safari" including Flushing Town Hall, Bowne House, and ending with a Chinese luncheon. (Lunch and subway fare is extra) $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS— 9/1 at noon: **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience . . . 9/1 at noon: **Streets Where We Lived.** Prof. James P. Shenton leads a multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. $12, seniors $11, students $6 (431-0233).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 8/31 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 8/31 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . . 8/31 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .8/31 at 2: **Historic Greenwich Village;** meet at Washington Square Arch to hear about folklore, architecture, and history.

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040); also see "Central Park," above. **Queens** (718-699-4204). **Staten Island** (718-667-6042).

SHORE WALKERS—The group's goal is to trek around all the waters and shorelines of New York. Most tours are $3. 8/31 at noon: **Williamsburg and Brooklyn Bridge.** Meet in front of Ratner's on Delancy St. at the foot of the Williamsburg Bridge (663-2167).

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 8/29 at 6: **Gramercy Park.** *Meet on the northeast corner of* 21st St. and Park Avenue South. . . .8/31 at 10 a.m.: **Columbia University.** Meet at the university's main gate at 116th St. and Broadway. $2.

URBAN TRAIL CONFERENCE—For information on out-of-town hikes: Bowling Green Station, Box 264, N.Y., N.Y. 10274 (718-274-0407). 8/31 at 11 a.m.: **Palisades.** Meet at the George Washington Bridge bus terminal to walk across the bridge and on the Long Path to Englewood Cliffs.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45. 8/31, Marine Park, Brooklyn. 9/1, Central Park. 9/2: Inwood Park.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$14. 9/2 at 1:40, 9/3 at 7:40 vs Houston. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $4.50–$12. 8/28 at 7:30 vs. Texas. 8/29, 30 at 7:30, 8/31, 9/1 at 1:30 vs. Toronto.

STEPS—Boys & Girls Cross Country, 9/1 at noon, 1.5M, Van Cortlandt Park. **Henry Isola Cross Country Classic,** 9/1 at 11 a.m., 4M, Van Cortlandt Park. New York Road Runners Club, 9 East 89th St. (860-4455).

HORSE RACING—Belmont Fall Meeting, 8/28–10/21 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

CHILDREN'S ART AT THE U.N.—My Home My Life: Children and the Living Environment. Drawings by children ages 7–15 from Asia, Africa, Europe, Latin America, Canada, and the U.S. Daily, from 9 a.m.–5; through 8/30. General Assembly lobby, United Nations, 45th St. and First Ave. (759-0760). Free.

KING THEO—A play featuring a king who has many riches, but wants desperately just to laugh; he hires several court jesters to try to make him do so. Sat. and Sun. at 1; through 9/22. Wings Theatre in the Archive, lower level. 154 Christopher St. (627-2961). $5.

KING KONG—You can take a picture with the Empire State Building's hairy mascot until 9/2, from 10 a.m.–6 daily on the 86th Floor Observatory. Fifth Ave. at 34rd St. (736-3100). $1.75 under 12, free under 5; adults $3.50.

NEW YORK PUBLIC LIBARY—Free programs. **The Frog Prince.** A puppet show presented by Mark McKillip of the Puppet Art Troupe; for all ages. 8/29 at 2. Woodstock Branch, 761 E. 160th St., Bronx (665-6255). Also on 8/28 at 3 at the Port Richmond Branch, 75 Bennett St., Staten Island (718-442-0158). An exhibit of handcrafted miniature furniture will be on display from 9/3–30 at the Epiphany Branch, 228 E. 23rd St. (679-2645). Hours: Mon. 1–8; Tues. and Wed. 1–6; Friday 10 a.m.–6.

TAKING SHAPE—Art From Studio in a School. See the work of children from kindergarten–12th grade: portraits, masks, quilts, puppets, and sculptures; through 9/6. PaineWebber Art Gallery, Sixth Ave. at 51st St. (713-2885). Hours: Mon.–Fri. 8 a.m.–6. Free.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Hansel and Gretel. Folk songs from Engelbert Humperdinck are interwoven through this tale with Rosina Sweettooth, the silly gingerbread witch; for ages 3 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 12/15. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

VICTORY PARK—With a 45-foot-high slide, mini-roller coaster, Tilt-a-Whirl, bumper boats, and tamer rides for the tender ages, it's a small slice of Coney Island on the Hudson River. Sun.–Thurs. from 11 a.m.–11; Fri. and Sat. from 11 a.m–1 a.m.; through October. Pier 84, 44th St. and Hudson River (239-0796). $2; adults $4; ride tickets 2 for $1.

CENTRAL PARK PROGRAMS—Belvedere Castle: Bubble Magic. Have fun with Belvedere's bubblologist as you discover different shapes, lights, and liquids; for ages 5–11. 8/31 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve. **Storytelling.** Billie Ballow will read Hans Christian Andersen's *The Puppeteer.* 8/31 at 11 a.m.; program runs through 9/28. Hans Christian Andersen statue, facing the Model Boat Pond, E. 72nd St. entrance of Central Park (800-834-3832). Free.

THE MUSEUM OF TELEVISON AND RADIO—Television adaptations of classic children's books; for ages 3–10. **Saturday Screenings: Mama Don't Allow; Abel's Island.** 8/31 at 12:30 and 3:30; museum admission. 1 E. 53rd St. (752-4690). Hours: Tue. noon–8; Wed.–Sat. noon–5. $2.50; adults $4.50.

SOUTH STREET SEAPORT MUSEUM—Fancy Yarn Pictures. Use a traditional sailor's art form to make pictures of distant places; for ages 6–12. 9/1 at 2. (669-9416). Reserve. There will be fireworks on 9/1 at 9:30 following the free folk concert featuring Mary Chapin Carpenter, at Pier 16. Exhibits: **First Encounters**—Spanish Explorations in the Caribbean and U.S., 1492–1570. The largest traveling exhibition in the country on the Spanish exploration details the voyages of Christopher Columbus and Juan Ponce de Leon, with a look at Native American life at that time; through 9/3. **Something Fishy**—An underwater environment of painted murals, sculpted rocks, reefs, and fish. Follow the path that fish take from the sea to our dinner plates. Children's Center, 165 John St.; tickets at Visitors' Center on Fulton St. or the Pier 16 Ticketbooth (669-9400). Summer Hours: Mon.–Fri. 10 a.m.–5; Sat. and Sun. 10 a.m.–6. $3; adults $6.

CHILDREN'S MUSEUM OF MANHATTAN—Animation. Learn how cartoons and movies are made with a nineteenth century pre-film–making device, the thaumatrope; for ages 5 and up. 8/31 at 1:45. Additional $1 for workshops. Exhibits: **Discover Dinosaurs**–Children can uncover dinosaur fossils from a dig table, see a 34-foot robotic Apatosaurus model that moves and makes sounds, and put together 4-foot dinosaurs with skeleton puzzles. **Adventures of Little Toot**–Illustrations from the *Little Toot* series. **Children's Art From Armenia**–Portraits, landscapes, still lifes. Learn how to make self-portraits and landscape rubbings. **Early Childhood Center and Pattern Making Workshop**—for toddlers and pre-schoolers. **Hands-on Media Center and Television Studio**—Children produce their own newscasts, videos, and film; art and nature workshops. Tisch Building, 212 W. 83rd St. bet. Broadway and Amsterdam Ave. (721-1234). Summer Hours: Tues.–Sun. 10 a.m.–5. Thurs. after 3 free to public-school students with identification; closed Mon. $4.

CHILDREN'S MUSEUM OF THE ARTS—Featuring an international children's art gallery, Egyptian Temple environment, reading corner, colored movement ball area, preschool climbing structure and art studio. Designed for children ages 2–12 and their parents. 568 Broadway, at Prince St., first floor gallery. (941-9198). Hours: Mon.–Fri. 10 a.m.–6; Sat. and Sun. 11 a.m.–5. $3; under two and over 65, free.

MUSEUM OF THE CITY OF NEW YORK—Family Treasures: Toys and Their Tales. An ongoing exhibit featuring handmade paper dolls, toys from the city's youth, accompanied by photographs and memorabilia of their young owners. Toy Gallery, third floor. Fifth Ave. at 103rd St. (534-1672). Hours: Wed.–Sat. 10 a.m.–5; Sun. 1–5. Closed Mon.; $3; adults $4.

AMERICAN MUSEUM OF NATURAL HISTORY—Naturemax Theater, with its four-story-high movie screen, is featuring two films, recommended for ages 5 and up: **Beavers**, which explores the life and habits of nature's great architects, and **Grand Canyon**, a topsy-turvy ride down the Colorado River that captures the scale and vistas of this natural phenomenon. "Beavers" is shown daily at 10:30 a.m., 11:30 a.m., 1:30, 3:30, and 4:30. "Grand Canyon" is shown daily at 12:30 and 2:30. A double feature is shown on Fri. and Sat. at 6 and 7:30. Central Park West at 79th St. (769-5650). $2.50; adults $5; double feature $3.50; adults $7.

NATIONAL MUSEUM OF THE AMERICAN INDIAN—Storytelling. Mayan-Aztec tales told through music and dance, with sisters Vira and Hortensia Colorado; for ages 3 and up. 8/27, 28 at 2. Museum admission. 3753 Broadway at 155th St. (283-2420). $2; ages 7 and under free; adults $3. Hours: Tues.–Sat. 10 a.m.–5; Sun. 1–5.

INTREPID SEA-AIR-SPACE MUSEUM—The Intrepid, USS Growler, destroyer USS Edson, and the fastest plane in the world provide a unique platform for the study of technology and world events. Children can imagine themselves as pilots when they climb into a cockpit-orientation trainer or board one of the first 707 jetliners, an El Al nose and cockpit section on display in Technologies Hall. Exhibits: **Spy in the Sky**—The flight deck's Lockheed Blackbird is able to fly at three times the speed of sound. **The Battle of Britain**—Includes Winston Churchill's "This was their finest hour" address, historical footage in documentaries, and artifacts of the time. **Proudly We Served**—Photographs depict the black presence in the U.S. Navy. 46th St. and Twelfth Ave. (245-2533). $4; adults $7. Hours: Wed.–Sun. 10 a.m.–5.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gor-don the talking robot, program a rock video, find out if you can recognize your own voice, and piece together your face after a video screen scrambles it. There are 40 interactive exhibits. See how microchips are created and how they're used. Also on display: an optical processor, which uses light instead of electricity to transmit information. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

TRANSIT MUSEUM—Test your subway skills while learning about the world's most complex mass-transportation system. Featuring more than 80 years of transit artifacts, vintage subway cars, trolley cars, and buses in the actual 1930s subway station that houses the museum. Corner of Boerum Place and Schermerhorn St., Brooklyn (718-330-3060). Hours: Tue.–Fri. 10 a.m.–4; Sat. 11 a.m.–4; $1; adults $2.

NEW YORK HALL OF SCIENCE—The **Giant Maze**, a 2,300-square foot game of confusion, comes to an end on 8/31. Super sleuths will also want to check out the fingerprinting, hair analysis, and other forensic activities in the **Science Detective Workshop**. 8/31, 9/1 at 1:30 and 3:30. **Mysteries in the Sky.** Crawl inside the Starlab inflatable planetarium and chart the night sky's constellations. 8/31 and 9/1 at 1 and 3. Additional $3 for workshops. 47-01 111th St., Flushing Meadow Corona Park, Queens (718-699-0005). Hours: Wed.–Sun. 10 a.m.–5. $2.50; adults $3.50.

RICHMONDTOWN RESTORATION—12th Annual Richmond County Fair. There'll be Ninja Turtles, Mickey and Minnie, Garfield, Big Bird, Goofy, and the Chipmunks to say hello to, races for turtles (B.Y.O.T.) and paper airplanes, a hoola-hoop and Domino Pizza pie-eating contest (separate contests). The fair is on 8/31 and 9/1 from 10 a.m. to 7; raindate 9/2. $2; adults $5. . .Tots (ages 1–3) and Tykes (ages 4–7) can compete in the **Tots and Tykes** beauty contest; first prize is a contract with a talent management company. ($25 to enter, free admission to fair with accompanying adult). Call for registration information, 718-351-1611. 9/1 at 11 a.m. Staten Island Historical Society, 441 Clarke Ave., Staten Island.

BOOKS

JUNGLE ANIMALS, by Angela Royston; photography by Philip Dowell; illustrated by Martine Blaney and Dave Hopkins. Preschool–Grade 1. Aladdin, $6.95.

PETE APATOSAURUS, by Nicole Rubel. Grades 1–3. Bantam Skylark, $2.75.

ONE HUNDRED SHINING CANDLES, by Janet Lunn; illustrated by Lindsay Grater. Grades 2–4. Scribners, $12.95.

2 IS FOR DANCING, by Woodleigh Hubbard. Kindergarten–Grade 1. Chronicle, $13.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 8/28: Guitar Crusher. 8/29: George Jr. and the Coolerators. 8/30, 31: Closed. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 8/28: Monky Kobayashi. 8/29: Ellen Kaye. 8/30: Marty Roberts Blues Band. 8/31: Cathey Baier/Ernie Fortunato. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 8/28, 29: Don Bennett Trio with Fred Hopkins on bass and Leroy Williams on drums. 8/30, 31: Ralph Moore Quintet featuring Steve Nelson on vibes and Renee Rosnes on piano. 9/1: Jill McManus Trio. 9/2: David Bixler Quintet. 9/3: Leni Stern Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 9/1: Dizzy Gillespie. 9/2: Mark Morganelli and the Jazz Forum All-Stars. 9/3–8: Max Roach Double Quartet. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 8/28: Trisha Yearwood; Lionel Cartwright. 8/30, 31: The Persuasions; Rockapella. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 8/31: Pianist Kenny Barron with Ben Riley on drums and Ray Drummond on bass. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 8/28: Pavemant. 8/29: Naked Grape; Spinout. 8/30: Radicts. 8/31: Volcano Suns. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant with outdoor garden. Through 9/1: Ray Bryant Trio. 9/2: Clifford Jordan Big Band. 9/3–9: Closed. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 8/29: Joan Stiles Trio. 8/30: Rudy Linka Quartet with Gil Goldstein, Jeff Anderson and Adam Nussbaum. 8/31: Kevin Schroedel. **AE, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 8/28: Little Big Band. 8/29: Loup Garou. 8/30: Rockin' Dave and the Rent Party. **AE, MC, V.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 9/1: The George Coleman Quartet. 9/2: Les Paul Trio. 9/3–8: The Dorothy Donegan Trio. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 8/28: Greg Murphy. 8/29–31: Pete Malinverni Duo. 9/1, 2: Closed. 9/3: Dom Salvador Duo. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 8/28: Reggae with Afrique Soundsation, Crazy Richie in the Mix and Claude Selector. 8/30: Cadence Tropicale. 8/31: Brazilian Night with Danca Brazil presented by Christina Hui. 9/1: Brazilian Energy Sounds. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 8/28: Howard Alden Trio. 8/29: Lynne Arriale Trio. 8/30: Judy Barnett Quartet with J's Summer's End Party. 8/31–9/9: Closed. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 8/28: Pianist Walter Bishop with Don Pate on bass. 8/29–31: Pianist John Hicks with Don Pate. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 8/28, 9/4: Big Combo Series. 8/29: Elodie Lauten Trio; 1000 Tiny Fingers; The Throbbers. 8/30: Don Byron: Violin Project. 8/31: Sonny Sharrock Band. 9/1: Aquarium Rescue Unit; Big Food. 9/2: Francois Lindemann Octet; Gunter Hampel Galaxie Dream Band. 9/3: Orange Then Blue; Your Neighborhood Sax. Quartet; Outloud. **AE, MC, V.**

LOLA—30 W. 22nd St. (675-6700). Caribbean-American restaurant with blues, calypso, gospel, post-modern pop rock and reggae. 8/28: Hill People. 8/29: The Nazzaro Two-Step Orchestra. 8/30: Spirit Ensemble. 8/31: Randy Grant's Dynasty. Sets Sun.–Thu. from 8, Fri.–Sat. from 9. **AE.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 8/28: Little Charlie and the Nightcats. 8/29: Tino Gonzalez and the Santa Fe Blues Band. 8/30, 31: Rockinitis. 9/1: Blues jam with the Chris Carter Band plus special guests. 9/2: Closed. 9/3: Felix and the Havanas. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 9/7: *Sporting House Revelries:* authentic look at bordello music. Shows Tue.–Sat. at 9:30 and 11:30. 9/10–10/6: Mel Torme. Woody Allen holds forth most Mondays. Closed Sun. **AE, DC, MC, V.**

THE O-O CAFE—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Wed.–Thu. 8–11, Fri.–Sat. 9–1 a.m. 8/28, 29: Bill Charlap. 8/30, 31: Walter Bishop, Jr. Duo. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Michael Bergman Band. Thu.: The Stan Rubin Band. Fri.: Lou Anderson Big Band followed by Sam Ulano and His Dixielanders. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 8/28: White Lion, Kingofthehill, Little Angels. 8/29: REO Speedwagon. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 8/28: Ban Zai Fish. 8/29: The Daley Brothers; John Cafferty and the Beaver Brown Band. 8/30: The Rocki Shore Band; The Disco Rejects featuring Vini "Mad Dog" Lopez. 8/31 Mazarin. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Sat.–Mon. guest artists from 7–11. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 8/28: Mor Thiam's Drums of Fire featuring Oliver Lake. 8/29: Taxi and Colin Lucas. 8/30: Tabou Combo Super Stars. 8/31: Mighty Sparrow plus Colation. 9/1: Ras Isley Stalin. 9/2: Manny Orquendo's Libre. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 9/1: Nat Adderley Quintet featuring Vince Herring, Rob Bargad, Walter Booker and Jimmy Cobb. 9/2: The music of Gil Evans played by the Monday Night Orchestra. 9/3–8, 10–15: McCoy Tyner with Avery Sharpe, and Aaron Scott. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 8/30, 31: The Marvellettes. 9/6, 7: Cuba Gooding (formerly with the Main Ingredient). Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 8/29: C.J. Chenier and the Red Hot Louisiana Band plus The Hackberry Ramblers. 8/30: The Hackberry Ramblers plus the Wretched Refuse String Band with Citizen Kafka. 8/31: The Authority Stylie. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 8/28: Johnny Gale Rockin' Blues. 8/29: Kati Mac; Tall Stories; The After Midnight Rock Jam. 8/30: Joy Ryder. 8/31: Glass Onion, a Beatles Tribute. 9/1: Pat Cisarano. 9/2: RockGirl gets Married. 9/3: The Rockets with Taryn Hunter. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Club Tania Maria at the Village Gate:** Through 9/1: Latin-jazz artist Ray Baretto. 9/3–8: Gato Barbieri. Shows Tue.–Sun. at 9:30 and 11:30. **Terrace:** 8/28–9/1: Danilo Petez Trio with Santi Debriano on bass and Tommy Campbell on drums. Every Mon.: pianist Raphie D'Lugoff. Tue.: Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 9/1: Mary Osborne Trio. 9/2: The Vanguard Jazz Orchestra. 9/3–8: Geoff Keezer Quartet featuring Steve Nelson, James Genus and Billy Higgins. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 8/28, 29: Ron McClure with Eddie Henderson, Kevin Hayes, Bill Stewart and Vincent Herring. 8/30, 31: Carols Ward Quartet with Michele Rosewoman, Chulo Gatewood, and Pheeroan AkLaff. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 8/28: Food For Feet. 8/29: D'Tripp; Styve; Stylie. 8/30: Unity 2; Skinner Box. 8/31: The Machine; Avalon. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 9/3: Rufus Reid on bass with pianist Kenny Werner. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 8/28: Rick Danko - Garth Hudson and Friends. 8/29: Nils Lofgren Acoustic. 8/30, 31: Delaney Bramlett with Richie Sambura and Bekka Bramlett plus friends. 9/1: Toots and the Maytals. **AE, CB, DC, MC, V.**

TEXAS—10 E. 16th St. (255-8880). Bar/restaurant featuring "A Little Country in the City" series. 8/31: Ridin' High. Sets from 9–midnight. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 8/31: Brian McFadden with Dave Attell, Red Johnny and the Round Guy. 9/1: Jay Mohr. 9/2: Open mike with Helen Keaney. 9/3–7: Brian McFadden with Dave Atell, Red Johnny and the Round Guy. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 land midnight. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 9/1: Comedians Tom Ayers, Richie Gold, Ben Creed, Mike Eagan, Jim Mendrinos, Bob "In Your Face" Golub, Danny Curtis and Scott Bruce. 9/2–8: Nancy Redman, Lenny Travis, Al Romero, Danny Curtis, and Eddie Feldman. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 8/28: Magician Mark Mitton and Eric DeCamps with pianist Rich Sanders. 8/29: An evening with magician Peter Samelson. 8/30, 31: Peter Samelson, comedy/magician Todd Robbins, comedian Keith Thomas and pianist Rich Sanders. 9/3–7: Closed. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 9/1: Comedians Louis C.K., Billy Jaye, Dave Attel, and Sue Kolinsky. 9/3–8: Anthony Clarke, Tom Hertz, Ray Romano, and Mike Eagan. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 9/7, Sun., Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15: *The Fabulous Lypsinka Show* starring John Epperson as The Fabulous Lypsinka. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 8/28: *Songs of the South,* musical revue; *Nothing Personal with Allan Palmer,* musical comedy. 8/29: Marching to Euphoria, comedy troupe. 8/30: *Peppy Greene,* musical comedy; Scared Scriptless, improvisational comedy. 8/31: Gotham City Improv., improvisational comedy. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 8/28: Singer Jeanine Fuller; singer Sigrid Sunstedt. 8/29: *The Psychiatrist,* play; Mindfield; comedy. 8/30: Comedienne Suzanne Westenhoefer; The No Time Players, comedy sketch. 8/31: Magician Rocco; singer Ric Oriol. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 8/28: Singer Phillip Officer; singer Ilene Reid. 8/29: Singer Natalie Douglas. 8/30: Singer-pianist Sharon Douglas; singer Lina Koutrakos. 8/31: Singer-pianist Bill Wright; singer Annie Hughes. 9/3: Singer Jane Scheckter with *A Fine Romance!!* **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 8/29: John O'Brien, musical comedy; singer-guitarists Nancy Siriani and Jack Hoffman. 8/30: Singer Hillary Steinberg; singer Amy Douglas. 8/31: Wotring and Stanley, comedy duo; jazz-singer Bill Collins. **No credit cards.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring singers, bellydancers, whirling dervish, and musicians in "Harem Holiday". Shows nightly at 9:30 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Wed.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 8/31: *What A Swell Party, The Cole Porter Revue*, a musical tribute featuring Mary Cleere Haran, Terri Klausner, and Helen Schneider. 9/3–28: Julie Wilson. Shows Tue.–Sat. at 9 and 11:15. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30… *The Bad and the Horrible,* teens, tramps and truckers romp through B-movie badness, every Mon. and Tue. at 10:30. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Through 8/30: Singer-pianist Kurt Wieting, Mon.–Fri. 9:30–12:30 a.m. 9/3–28, Tue.–Sat. from 9:30: Jazz singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Fri. from 6–11. **AE, CB, DC, MC, V.**

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RADIO HIGHLIGHTS

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WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., August 28

2:00/WNCN—J. Haydn: String Qt. in G, Op. 54; **Bach:** Cto. for Two Harpsichords in C.

WNYC—The Chamber Music Society of Lincoln Center. **Bach:** Cto. for Two Violins in d; **Mozart:** Divertimento in E-Flat.

WQXR—Rachmaninoff: Symphonic Dance No. 1.

3:00/WNCN—Ravel: *Bolero;* **Beethoven:** Violin Sonata No. 4 in a, Op. 23.

WQXR—Telemann: Cto. in B-Flat for Three Trumpets and Orch.

4:00/WNCN—Rossini: *Siege of Corinth,* Ov.; **Vivaldi:** Cto. for Two Orchs. in A.

WQXR—Salzedo: Sonatine en trio.

5:00/WNCN—Schubert: Military March No. 1 in D-Flat, Op. 51; **Molter:** Cto. for Trumpet No. 3 in D.

WQXR—R. Strauss: *Le Bourgeois Gentilhomme,* "The Dinner."

6:00/WNCN—Vivaldi: Cto. for Piccolo in a; **Mozart:** *The Magic Flute,* Ov.

7:00/WNCN—Massenet: *Picturesque Scenes;* **J. Haydn:** London Trio No. 1 in C.

WQXR—Beethoven: Sym. No. 1 in C.

8:00/WNYC—Loeillet: Oboe Sonata in b.

WQXR—Schumann: Sym. No. 4.

9:00/WNCN—Tchaikovsky: Sym. No. 5 in e, Op. 64; **Chapi:** *La Revoltosa,* Ov.

Thu., August 29

2:00/WNCN—J.C. Bach: Cto. for Oboe in F; **J. Haydn:** Sym. No. 39 in g.

WNYC—The St. Louis Symphony Orchestra. **Bartók:** Violin Cto. No. 2.

WQXR—D. Scarlatti: Sonata in c.

3:00/WNCN—Bach: "Brandenburg" Cto. No. 2 in F; **Vivaldi:** Cto. for Two Mandolins in G.

WQXR—Debussy: *Prelude to the Afternoon of a Faun.*

4:00/WNCN—Bernstein: *Candide,* Ov.; **Mozart:** Rondo alla Turca in A.

WQXR—Fasch: Sonata in F for Two Oboes, Bassoon, and Continuo.

5:00/WNCN—Liszt: "Hungarian" Rhapsody No. 2 in c-sharp; **Handel:** *Atalanta,* Ov.

WQXR—Suppé: *Pique Dame,* Ov.

6:00/WNCN—Weinberger: *Schwanda the Bagpiper,* Polka and Fugue.

7:00/WNCN—Mussorgsky: *Night on Bald Mountain;* **Respighi:** *The Birds.*

WQXR—Dvorák: Serenade for Strings in E, Op. 22.

8:00/WNCN—J. Haydn: Cto. for Violin No. 4 in G; **M. Haydn:** Nocturne in F.

WQXR—Sibelius: Sym. No. 5; **Tchaikovsky:** *Francesca da Rimini.*

9:00/WNCN—Mozart: Sym. No. 40 in g.

Fri., August 30

2:00/WNCN—C.P.E. Bach: Cto. for Flute in G; **Boccherini:** Sym. No. 4 in d, "Nella casa del diavolo," Op. 12.

WNYC—Mozart: *The Marriage of Figaro,* Ov.

WQXR—Mozart: Sym. No. 24 in B-Flat.

3:00/WNCN—Bach: "Brandenburg" Cto. No. 4 in G; **Weber:** Sym. No. 2 in C.

WQXR—Walton: *Crown Imperial.*

4:00/WNCN—Vivaldi: Cto. No. 3 in G, Op. 3.

WQXR—Spada: *Preludio Sinfonico.*

5:00/WNCN—Bernstein: *On the Town,* "Times Square"; **Mozart:** *Idomeneo,* Ov.

WQXR—Sousa: *La Reine de la Mer.*

6:00/WNCN—Chopin: Waltz in E-Flat, "Grand Valse Brillante," Op. 18.

7:00/WNCN—Bizet: *Children's Games;* **Mozart:** Violin Sonata in C.

WQXR—Ravel: *Mother Goose.*

8:00/WNCN—A. Scarlatti: Sinfonia No. 3 in d; **M. Haydn:** Sym. in D.

WNYC—"Masterwork Hour." **Mendelssohn:** Octet.

WQXR—Schubert: Sym. No. 5.

9:00/WNCN—Mozart: Sinfonia Concertante in E-Flat.

Sat., August 31

10:00 a.m./WNCN—C. Stamitz: Cto. for Viola in D, Op. 1; **Mozart:** Oboe Qt. in F.

WQXR—Tchaikovsky: Violin Cto. in D; **Grieg:** *Holberg,* Suite, Op. 40.

11:00 a.m./WNCN—Tchaikovsky: *The Nutcracker,* Suite, Op. 71; **Vivaldi:** Cto. for Strings in C.

WQXR—Gershwin: *An American in Paris.*

12:00/WNCN—Smetana: *Má Vlast,* "Moldau"; **J. Haydn:** Cto. for Horn No. 1 in D.

WQXR—Reznicek: *Donna Diana,* Ov.

1:00/WNCN—Franck: Sym. in d.

WQXR—Dvorák: Cello Cto. in b.

2:00/WNCN—Mozart: Cto. for Violin No. 2 in D; **Zelenka:** Cto. Grosso in G.

3:00/WNCN—Beethoven: Piano Sonata No. 8 in c, "Pathétique," Op. 13; **Nielsen:** *Masquerade.*

4:00/WNCN—Saint-Saëns: *Carnival of the Animals,* "Swan"; **Vivaldi:** Cto. for Violin No. 3 in g, "La Cetra," Op. 9.

WQXR—Beethoven: Sym. No. 5 in c; **Rachmaninoff:** "Rhapsody on a Theme of Paganini."

5:00/WNCN—Barber: *School for Scandal,* Ov.

WQXR—Mendelssohn: *A Midsummer Night's Dream,* Incidental Music; **Barber:** Adagio for Strings.

6:00/WNCN—Mozart: Sym. No. 18 in F.

WQXR—J. Haydn: Qt. No. 2 in C, Op. 76; **Schubert:** Cello Qnt. in C.

7:00/WNCN—J. Haydn: Cto. for Trumpet in E-Flat; **Nielsen:** Little Suite in a, Op. 1.

8:00/WQXR—The Cleveland Orchestra. **Beethoven:** Grosse Fugue in B-Flat, Op. 133; **Dvorák:** Sym. No. 9 in E-Flat, "From the New World." Conductor: Von Dohnányi.

9:00/WNCN—Mendelssohn: Sym. No. 5 in d, "Reformation," Op. 107.

Sun., Sept. 1

10:00 a.m./WNCN—Villa-Lobos: Cto. for Guitar; **Bach:** Lute Suite No. 3 in g.

WNYC—Mendelssohn: Cello Sonata No. 1.

WQXR—Copland: *Billy the Kid,* Ballet Suite.

11:00 a.m./WNCN—J. Haydn: Cto. for Trumpet in E-Flat.

WQXR—Handel: *Water Music;* **Debussy:** *Prelude to the Afternoon of a Faun.*

12:00/WNCN—Gershwin: *An American in Paris;* **Schumann:** *Fairy Tales,* Op. 132.

1:00/WNCN—The Chicago Symphony Orchestra. **Bruch:** Cto. for Violin No. 1 in g, Op. 26; **Mahler:** Sym. No. 5 in c-sharp.

WNYC—Bach: Violin Sonata in b.

WQXR—Beethoven: Sym. No. 6 in F, "Pastoral."

2:00/WQXR—Bach: "Brandenburg" Cto. No. 6 in B-Flat.

3:00/WNCN—Bach: Orch. Suite No. 2 in b; **Boccherini:** Cto. for Piano in E-Flat.

WQXR—Mendelssohn: Violin Cto. in e.

4:00/WNCN—Mozart: Cto. for Horn No. 3 in E-Flat.

WQXR—Mozart: Sym. in C, "Jupiter"; **Gershwin:** *Rhapsody in Blue.*

5:00/WNCN—Prokofiev: Sym. No. 1 in D, "Classical," Op. 25; **F. Couperin:** Trio Sonata No. 13.

WQXR—Beethoven: Sym. No. 4 in B-Flat, Op. 60.

6:00/WNCN—Foote: Suite for Strings in E, Op. 63; **Vivaldi:** Cto. for Violin in g.

7:00/WNCN—Schumann: *Scenes from Childhood,* Op. 15; **J. Haydn:** Cto. for Horn No. 2 in D.

8:00/WQXR—"Sunday Night Opera House." **Wagner:** *Lohengrin.* Cast: Kollo, Tomowa-Sintow, Nimsgern, Vejzovic; conductor: Von Karajan.

9:00/WNCN—Tchaikovsky: Sym. No. 6 in b, "Pathétique," Op. 74.

Mon., Sept. 2

2:00/WNCN—Hindemith: "Sym. Metamorphosis on a Theme by Weber"; **Respighi:** *Ancient Airs and Dances,* Suite No. 1.

WNYC—The Vienna/Salzburg Festival. **Verdi:** *Requiem.*

WQXR—Schumann: Cto. for Cello and Orch.; **Bizet:** *Carmen,* Suite No. 2.

3:00/WNCN—Bach: "Brandenburg" Cto. No. 6 in B-Flat; **Mozart:** Sym. No. 35 in D, "Haffner."

WQXR—Mendelssohn: Sym. No. 4 in A, "Italiana."

4:00/WNCN—Saint-Saëns: Intro. and Rondo Capriccioso; **Baston:** Cto. for Recorder No. 2 in D.

WQXR—Grieg: Piano Cto. in a; **Bach:** Suite No. 2 in b.

5:00/WNCN—Rimsky-Korsakov: *The Snow Maiden,* "Dance of the Tumblers"; **Corelli:** Trio Sonata in a, Op. 3.

WQXR—Mozart: *The Magic Flute,* Ov.

6:00/WNCN—C.P.E. Bach: Sym. in e; **Albinoni:** Cto. for Oboe in D, Op. 7.

7:00/WNCN—Prokofiev: *Love for Three Oranges.*

WQXR—J. Haydn: Trumpet Cto. in E-Flat; **Mahler:** Sym. No. 1, "Titan."

8:00/WNCN—Verdi: String Qt. in e; **Boccherini:** Sinfonia in B-Flat.

WQXR—Mozart: Piano Cto. No. 21.

9:00/WNCN—Hanson: Sym. No. 2, "Romantic."

WQXR—The Boston Symphony Orchestra. **Mozart:** *Idomeneo,* "King of Crete." Cast: A. Johnson, Von Stade, Vaness, D. Johnson; conductor: Ozawa.

Tue., Sept. 3

2:00/WNCN—Mozart: Violin Sonata in B-Flat; **Telemann:** Cto. for Three Oboes in B-Flat.

WNYC—The Los Angeles Philharmonic. **J. Haydn:** Sym. No. 78.

WQXR—J. Haydn: Piano Sonata No. 58.

3:00/WNCN—Tchaikovsky: *Swan Lake,* Highlights, Op. 20.

WQXR—Debussy: *Images for Orchestra,* Gigues.

4:00/WNCN—J.C. Bach: Ov. No. 2 in D; **C.P.E. Bach:** Sym. No. 6 in E.

WQXR—Vivaldi: Cto. in F.

5:00/WNCN—Glinka: *Russian and Ludmilla,* Ov.; **Vivaldi:** Cto. for Guitar in D.

WQXR—Thomas: *Mignon,* Ov.

6:00/WNCN—Telemann: Cto. for Oboe in d.

7:00/WNCN—Grieg: *Holberg,* Suite, Op. 40; **Glazunov:** Cto. for Violin in a, Op. 82.

WQXR—Schubert: Sym. No. 5 in B-Flat.

8:00/WFUV—Meyerbeer: *L'Étoile du Norde.*

WNCN—Schubert: Sym. No. 3 in D; **Mozart:** String Qt. No. 13 in d.

9:00/WNCN—Mendelssohn: *A Midsummer Night's Dream,* Incidental Music, Op. 61.

WQXR—Chopin: Piano Sonata No. 3 in b, Op. 58.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., AUG. 28

11:00 a.m.
USA U.S. Open Tennis. Live coverage from Flushing Meadows, Queens. Today, Thursday, and Friday, five hours of tennis at this time and more at night, starting at **7:30 p.m.** Third-round coverage Saturday at **7:30 p.m.** and Sunday at **noon** and **7:30 p.m.** Monday and Tuesday will feature fourth-round matches, at **7:30 p.m.** U.S. Open highlights can be seen weeknights at **11:30 p.m.** on **2**. Also, live action on Saturday on **2**, **noon–6:00 p.m.**

7:30 p.m.
50 Film and Video Showcase. *Rap Perspectives,* a film by Hunter College students about the economics, politics, and popularity of rap music. (30 min.)

8:00
13 Evening at Pops—"John Denver/The Tanglewood Festival Chorus." An hour of American music, from Denver's "Rocky Mountain High" to Woody Guthrie's "This Land Is Your Land."

21 Viewers Choice. Viewers' phone calls (to 1-900-535-WLIW) will determine which of four astoundingly diverse programs will be shown now: *Coverup: Behind Iran-Contra; Championship Ballroom Dancing; Treblinka's Ivan the Terrible;* or *Animal Crackers.* (1 hr. 30 min.)

9:00
13 Voices of Leningrad. A *National Geographic* special about Peter the Great's "Venice of the North," as seen by those who live there. (1 hr.)

9:30
21 Mark Russell Comedy Special. The political satirist delivers his goods from Buffalo, New York. (30 min.) Also shown Thursday at **10:35 p.m.** on **13** and Saturday at **9:30 p.m.** on **49**.

10:00
13 Borderline Medicine. Walter Cronkite is the host of this special comparing the health-care systems of the U.S. and Canada. (1 hr.)

HBO Tales From the Crypt—"Yellow." In the last episode of the series, Kirk Douglas and son Eric star as a World War I general and his lieutenant son, whose cowardice is responsible for several deaths. With Dan Aykroyd as the unit's corporal. (35 min.)

12:05 a.m.
TBS The Searchers (1956). A great big and immensely exciting John Ford/John Wayne Western. (2 hrs. 30 min.)

THU., AUG. 29

7:00 p.m.
AMC Suspicion (1941). Mousy Joan Fontaine can hardly believe that gorgeous, ebullient Cary Grant is in love with her. After they marry, disbelief turns to fear that he wants to kill her for her money. A maliciously entertaining Hitchcock film. (2 hrs.) Also shown at **midnight.**

8:00
11 Pick a Flick. One of three New York films will be shown here, depending on viewer votes: Woody Allen's *Annie Hall* (1977); *The Pope of Greenwich Village* (1984), with Mickey Rourke and Eric Roberts; or *The Prisoner of Second Avenue* (1974), starring Jack Lemmon and Anne Bancroft. (2 hrs.)

13 Mystery!—"Poirot: Triangle at Rhodes." Poirot's holiday at the Palace Hotel is shaken up when the beautiful Valentine Chantry arrives (with her fifth husband). She is, of course, murdered before long. (1 hr.) Also shown at **9:00** on **21** and Friday at **9:00 p.m.** on **50**.

BRV A Louis Malle doubleheader. First, **Au Revoir Les Enfants** (1987), Malle's profoundly moving fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. At **10:00, Murmur of the Heart** (1971), maybe Malle's best film, a delicately funny and subversive story about a young boy, growing up in an upper-middle-class French family, who gets initiated into sex—by his mother (2 hrs.). Both films shown again at **2:00 a.m.**

FAM The Man From the Alamo (1953). A vigorous Budd Boetticher Western in which Glenn Ford escapes from the Alamo to sound the alarm and is treated as a deserter. (2 hrs.)

TNT tom thumb (1958). Russ Tamblyn stars in this fantasy telling of tiny tom thumb, who is taken in by kind strangers but hounded by bad guys Terry-Thomas and Peter Sellers. (2 hrs. 5 min.)

9:00
13 Run Silent, Run Deep (1958). Burt Lancaster and Clark Gable are squabbling officers on a World War II submarine in this talky but sharp film. (1 hr. 35 min.)

A-E The Stranger (1946). Director Orson Welles also stars as an escaped Nazi living in Connecticut, about to marry Loretta Young, who hasn't a clue. (2 hrs.)

10:00
2 Burt Reynolds's Conversations With . . . Burt chats with June Allyson, Jane Powell, Ginger Rogers, and Esther Williams in this one-hour special.

50 Lonesome Pine Special. The Turtle Island String Quartet plays its melting pot of musical styles. (1 hr.)

1:00 a.m.
USA A pair of Woody Allen pictures: the ribald **Everything You Always Wanted to Know About Sex . . .** (1972) and, at **1:00, Manhattan** (1978), Allen's wonderfully pessimistic comedy (2 hrs.).

FRI., AUG. 30

7:30 p.m.
11 Another September is about to dawn with a pennant only a dream, but the **New York Yankees** persist, at least as spoilers, playing the **Toronto Blue Jays** tonight and Saturday at **1:30 p.m.**

DIS The Parent Trap (1961). When a pair of twins who have never met finally come together, they hatch a plot to bring their divorced parents together. Very clean fun, with Hayley Mills a delight, playing the twins. (2 hrs. 30 min.)

8:00
A-E Double Indemnity (1944). Billy Wilder's taut, stunningly effective *film noir* starring Barbara Stanwyck (blonde and wicked) and Fred MacMurray (goofy and wicked) as illicit lovers trying to kill a man and cash an insurance check. Edward G. Robinson, as MacMurray's insurance-company boss, is riveting. (2 hrs.)

9:00
5 World's Greatest Stunts III. Pro stunts that include a triple vault in Paris, involving an airplane, a car, and a motorcycle. (1 hr.)

13 MacArthur's Children (1984). In Japan just after World War II, with national pride crushed by American victory, a class of fifth-grade students, with the help of their teacher, try to adapt to their changing lives. An extremely poignant film by Masahiro Shinoda. (2 hrs. 5 min.) Also shown at **2:00 a.m.** on **21**.

10:00
49 Connecticut Film and Video Competition. A broad sampling of independent Connecticut filmmakers' wares, including films about a moon voyage and a family of potato farmers. (1 hr.)

TNT Crazy From the Heart. A rebroadcast of the new TV movie starring Christine Lahti, Rubén Blades, and William Russ. It's a funny and smart picture about a woman who goes from one man to another with complicated results. (2 hrs.)

2:00
11 Rear Window (1954). Hitchcock's gem about surveillance, privacy, and pitiable murder. With James Stewart, Grace Kelly, Thelma Ritter, Wendell Corey, and Raymond Burr. (2 hrs. 30 min.)

SAT., AUG. 31

NOON
4 U.S. Open Tennis. Live early-round coverage from the Grand Slam event in Queens. (6 hrs.)

1:00 p.m.
13 A troika on sexuality. First, **The Sexual Brain,** exploring the difference between female and male brains in mammals. **Teens and Sex . . . Mixed Messages,** at **1:30,** talks with students, parents, educators, and clergy. At **2:00, Sexuality and Aging** offers interviews with older men and women from across the country (1 hr.).

2:00
4 Olympic Showcase: 1991 IAAF World Track and Field Championships. Same-day coverage of the competition from Tokyo in which many American athletes chose to participate instead of the Pan Am Games. (4 hrs.) More coverage Sunday at **1:00 p.m.**

SC Canada Cup 1991. First-round coverage of international hockey's top-drawer showcase. Today, Sweden plays the U.S., whose team includes Pat LaFontaine and Brett Hull. At **8:00,** Canada plays Finland. Wayne Gretzky and Mario Lemieux both play for the Canadian team. **SC** carries the tournament over the next three weeks.

4:00
VH1 The Neville Brothers: Live at Tipitina's. Aaron, Cyril, Art, and Charles Neville dish out their singular soul in their hometown, New Orleans. Songs include "Yellow Moon" and "Hey Pocky Way." (1 hr.)

6:00
NICK What Would You Do? A half-hour audience-participation show that asks viewers how to handle delicate, usually humorous situations (e.g., a shoe salesman's toupee slides off).

7:00
9 The **New York Mets** are at Riverfront Stadium to play the **Cincinnati Reds** tonight and Sunday at **2:00 p.m.** Tuesday, the Mets are back home, against the **Houston Astros** at **7:30 p.m.**

7:30
7 Waiting for the Wind. A half-hour drama starring Robert Mitchum and Rhonda Fleming in a story about an old man trying to fulfill a dream.

8:00
2 Planet of the Turtleoids. A special in which the Teenage Mutant Ninja Turtles journey to the distant planet of Shell-Ri-La. (1 hr.)

11 Supermodel Beauty of the World. For two hours, models from 37 countries try to prance and preen their way into a $250,000 contract with the Ford agency.

13 A Matter of Principle: Polygamy in

the West. A look at American polygamy, which has been rejected by mainstream society but thrives in certain areas. (1 hr.)

A-E **The Blue Dahlia** (1946). A Raymond Chandler story starring the eye-popping Veronica Lake as an unfaithful wife who turns up dead. Alan Ladd, her husband, is suspect No. 1. (2 hrs.)

HBO The first two—and best—segments of Francis Ford Coppola's **Godfather** trilogy, starring Marlon Brando, James Caan, Al Pacino, Robert Duvall, Robert De Niro, and Diane Keaton. Part II begins at **11:00** (3 hrs. 30 min.).

9:00
13 **P.O.V.—"Metamorphosis: Man Into Woman."** Gary is a 39-year-old artist getting ready for "sex reassignment" surgery. Follow him as he prepares to become a woman—in some senses, at least. (1 hr.)

10:00
7 ***Revolution at Work.*** A news special, with anchor Forrest Sawyer, about the American workplace: the changes that have already been made, and those that will be necessary well into the next decade. (1 hr.)

13 **Cousin, Cousine** (1975). A charming French comedy about bourgeois family relations, children growing up, and, mostly, a man and a woman finding themselves in a truly fulfilling adulterous relationship. (1 hr. 35 min.)

2:00 a.m.
5 **Barbarella** (1968). A very funny, very imaginative, very sexy comic strip of a movie. Jane Fonda is a wonderful heroine in marvelous costumes in the forty-first century. John Phillip Law is a handsome, sturdy birdman. Roger Vadim directed. (2 hrs.)

SUN., SEPT. 1

8:00 a.m.
TMC **The Thin Man** (1934). The first and perhaps best of the six-movie series, based on a Dashiell Hammett story and starring William Powell and Myrna Loy as the blithe couple who so wonderfully blended martinis and murder. With Asta, the dog. (1 hr. 30 min.) All five *Thin Man* movies to follow, weekly at this time.

12:05 p.m.
SHO **Meet Me in St. Louis** (1944). Judy Garland brings her intensity and warmth to Vincente Minnelli's very nice Technicolor musical about a family's romances and friendships, set in the World's Fair year of 1904. (2 hrs.)

1:00
4 **Olympic Showcase: 1991 IAAF World Track and Field Championships.** See Saturday at 2:00 p.m. (3 hrs.)

11 ***Wonder Man*** (1945). A real charmer, with Danny Kaye playing twins: one a charismatic entertainer who dies, the other a somber man who must fill his brother's shoes. (2 hrs.)

1:30
13 **Protect Yourself: It's Your Job, It's Your Body.** O. J. Simpson is the host of this program contrasting the protective equipment used by athletes and public employees. With comments by jockey Julie Krone and Governor Mario Cuomo. (30 min.)

3:00
7 **The Greater Milwaukee Open.** Live final-round coverage from the Tuckaway Country Club in Franklin, Wisconsin.

3:15
TNT **Casino Royale** (1967). A crazy spoof of James Bond pictures with a huge and interesting cast. David Niven is Bond, coming out of retirement to crush an evil outfit called S.M.E.R.S.H., which is run by his nephew, Jimmy Bond (Woody Allen), who flits around in a flying saucer. (2 hrs. 45 min.)

4:00
4 Ding dong, the NFL's here. Season opener: the **Miami Dolphins** at the **Buffalo Bills.**

6:00
13 **Black Narcissus** (1946). Deborah Kerr and Jean Simmons play nuns who struggle, against various and great obstacles, to set up a mission in an isolated spot in the Himalayas. A very good, very dramatic movie. (1 hr. 40 min.)

TMC *Family night:* a pair of double features starring celebrity siblings. First, **Flatliners** (1990), with Julia Roberts, and then, at **8:00,** brother Eric in the strange 1985 escape picture **Runaway Train.** (For *Flatliners*, see tonight at **8:00** on HBO.) The next featured family is the Beatty-MacLaines, with Warren in comic-book flick **Dick Tracy** (1990) at **10:00,** and, at **11:45,** Shirley in **Sweet Charity** (1969), the glitzy Bob Fosse musical about a whore with a heart of gold (2 hrs. 45 min.).

8:00
A-E **Naked Hollywood—"Good Cop, Bad Cop"** (page 23). The most controversial episode of the BBC series, which was cut in half when producers Don Simpson and Jerry Bruckheimer (*Top Gun, Days of Thunder*), who were to be featured, were able to get themselves edited out for fear of . . . who knows what. (30 min.)

HBO **Flatliners** (1990). Julia Roberts and Kiefer Sutherland, those doomed offscreen lovers, star in Joel Schumacher's picture about five med students who conduct dangerous experiments: stopping the heart of one of the students, reviving him, and then discussing his afterlife experiences. (2 hrs.) Also shown Monday at **8:00 p.m.** on SHO and Tuesday at **9:30 p.m.** on MAX.

TNT Sunday-night football: the **Detroit Lions** at the **Washington Redskins.**

8:30
7 **Octopussy** (1983). An inventive, insolent, and satisfyingly preposterous James Bond picture that has something to do with a mad Russian general and something further to do with jewel smugglers living in India. The fun is remarkably consistent. Roger Moore stars; John Glen's direction is very sharp. (2 hrs. 30 min.)

9:00
9 **Jerry Lewis Labor Day MDA Telethon.** Twenty-two hours of fund-raising for the Muscular Dystrophy Association. Lewis holds down the fort from Las Vegas; the local portion of the broadcast (twenty minutes each hour) will feature acts like Melba Moore, Cindy and Joey Adams, Dizzy Gillespie, and Wynton Marsalis.

13 **Mystery!—"Cause Célèbre."** A dramatic re-creation of the memorable and controversial Old Bailey murder trial in which a songwriter and her young lover were accused of killing her elderly husband. (2 hrs.)

NICK If you can take it, settle in for two seventies specials: **The Sonny and Cher Nitty Gritty Hour** and, at **10:00, The Brady Bunch Variety Hour,** the series' pilot, which guest-stars Donny and Marie Osmond and Tony Randall. What a decade.

10:00
A-E **Nomads: The Reindeer Herders of Siberia.** A documentary about how a nomadic tribe survives despite a harsh topography, brutal weather, and the disdain of their settled neighbors. (1 hr.)

MAX **Desperate Hours** (1990). Michael Cimino's remake of a 1955 film (screenwriter Joseph Hayes also wrote the novel and Broadway play) about an escaped criminal (Mickey Rourke)—also a budding literary star—who holds a suburban family hostage. With Kelly Lynch as Rourke's lawyer/lover. (1 hr. 50 min.)

11:30
13 ***Independent Focus.*** Three documentaries about the American worker. *Made in the USA* is about child labor in Los Angeles sweat-shops. *Work in Progress* looks at the precarious lives of illegal Mexican-American workers. And *From the Shadows of Power* is a film about women involved in mining strikes in Wales and Appalachia. (1 hr. 30 min.)

MON., SEPT. 2

NOON
9 The **Jerry Lewis Labor Day MDA Telethon** rolls on, uninterrupted since 9:00 Sunday night, until 7:00 this evening.

2:00 p.m.
13 **We Do the Work—"Biting the Bullet."** A look at three defense contractors whose livelihood has been changed with the thawing of the Cold War. (30 min.)

6:00
13 **Bozzotto: Fighting Words.** A profile of Domenic Bozzotto, the former Boston waiter who became a much-loved and -feared union chief. (30 min.)

7:00
50 **Perchance to Dream.** A program about Habitat for Humanity, the group with which Jimmy and Rosalynn Carter help build housing for the needy. (30 min.)

8:00
13 49 **The Labor Day Show.** What Labor Day means to Americans, from the end of the barbecue season to the launch date of political campaigns. (1 hr. 30 min.) Also shown at **9:30** on 21.

TMC **Pump Up the Volume** (1990). A rousing and pleasant movie starring Christian Slater as a shy high-schooler who turns soulful and profane as a late-night pirate disk jockey. (2 hrs.)

8:05
TBS **The China Syndrome** (1979). A sensationally effective melodrama about a near-meltdown at a nuclear power plant and the efforts of a TV news reporter (Jane Fonda) and her cameraman (Michael Douglas) to prevent a corporate cover-up. Jack Lemmon is very good as a disillusioned plant executive. (2 hrs. 30 min.)

9:00
7 **Monday Night Football.** Quite an opening volley: a rematch of last year's NFC Championship game, between the **San Francisco 49ers** and the **New York Giants.** Preceded, at **8:00,** by the **Sports Illustrated Pro Football Preview Special.**

9:30
13 **When We Were Young: Growing Up on the Silver Screen.** Maureen Stapleton is the host of a documentary that shows clips of child stars and interviews them in their adulthood. Jackie Cooper, Mickey Rooney, and Roddy McDowall all tell what it was like. (1 hr. 35 min.)

10:35
TBS **Places in the Heart** (1984). Robert Benton's pious celebration of hard times and togetherness on a Texas farm during the Depression. The movie is beautifully made and occasionally affecting, but it's also very calculated. With Sally Field, Danny Glover, John Malkovich, Ed Harris, Lindsay Crouse, and Amy Madigan. (2 hrs.)

11:05
13 **Alive From Off Center.** A dance piece performed by B. D. Wong, about the clashes of Eastern and Western culture. Also, the Oberlin Dance Company of San Francisco is featured in a work about the Bloomsbury Group. (30 min.)

11:30
13 ***Perestroika From Below.*** When Soviet workers demanded accountability of their leaders and then went on strike, the Western media were, for the first time, there to witness it. (1 hr.)

TUE., SEPT. 3

8:00 p.m.
11 **Things Change** (1988). David Mamet's minor comedy about an elderly shoe-shine boy (Don Ameche) who, after the mob persuades him to take the fall for a crime, gets mistaken for a big-time hood. And enjoys it. With Joe Mantegna. (2 hrs.)

TNT A quartet of Alan Ladd Westerns, none of them worse than mediocre and the first of which, Michael Curtiz's **The Proud Rebel** (1958), is very good. At **10:15, The Big Land** (1957); at **12:15, Drum Beat** (1954); and at **2:40, Guns of the Timberland** (1960) (2 hrs.).

9:00
13 49 **Who Will Teach for America?** A look at the first year in the life of Wendy Kopp's Teach for America program, a Peace Corps–like project that sent fresh college grads into the most teacher-hungry school systems in the country. (1 hr.) Also shown at **10:00** on 21.

A-E **Sunday in the Park With George.** The 1985 Stephen Sondheim/James Lapine musical stars Mandy Patinkin and Bernadette Peters as the painter George Seurat and his gal, Dot. The play won the Pulitzer, for good reason. (3 hrs.)

10:00
13 **P.O.V.—"Casting the First Stone."** A film that tries to get beyond the rhetoric of the thorny abortion issue by presenting in-depth portraits of one party on each side of the argument. (1 hr.)

11:00
13 **America's Schools: Who Gives a Damn?** Another seminar run by Columbia University media expert Fred Friendly, this time about the sobering state of American education. Among the panelists are Bill Moyers, former San Antonio mayor Henry Cisneros, and New Jersey governor Jim Florio. (1 hr.) The first of two parts; Part 2 to be shown Wednesday at **11:00 p.m.**

2:00
11 **Yentl** (1983). Barbara Streisand's sensitive and often witty musical adaptation of an Isaac Bashevis Singer story about *shtetl* life and a girl who enrolls in yeshiva as a boy. With Mandy Patinkin and Amy Irving, who are superb. (2 hrs. 30 min.)

SPECIAL ADVERTISING SECTION

REAL ESTATE REPORT

HOME OFFICES

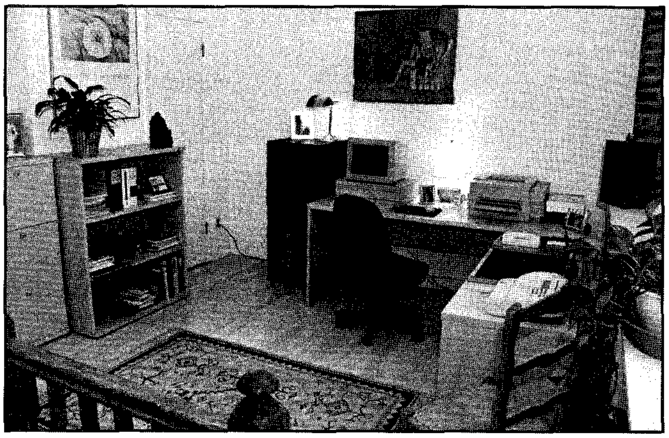
As a result of new technologies, changing lifestyles, and a tight economy, more people are spending at least part of their working day where they live. A suitable space for an office has become an important consideration in buying or renting a property.

"I've been working at home since 1978, and I wouldn't do it any other way," says Carol Brennan, a writer of murder mysteries and a partner with her husband, Eamon, in Brennan Associates, a public-relations consulting firm.

Brennan likes having the freedom to dress informally and wander into her office in the middle of the night to follow an inspiration or contact a European client.

The Brennans recently sold a 1,700-square-foot Hudson Street loft for $490,000 and bought a five-story townhouse on East 29th Street for $550,000. In their new home, each of them has a large private office.

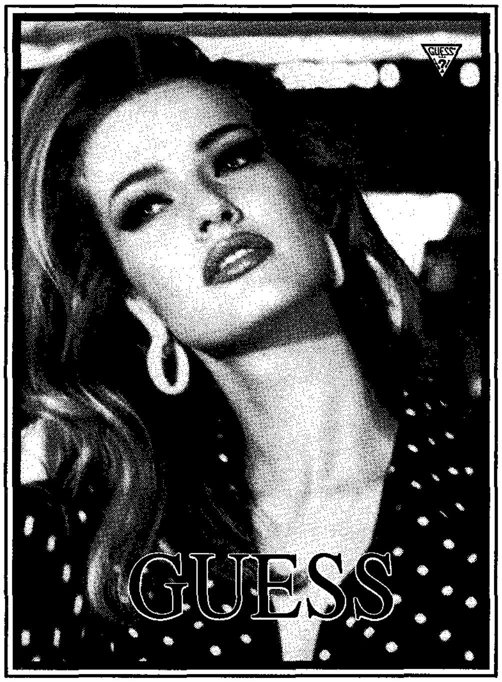
Paula Ripollone, a telecommunications consultant, is another confirmed home-office user. She likes skipping the hectic daily commute and, as a mother, she appreciates not being separated from her eleven-month-old child all day.



A triplex's balcony-like office space overlooks the living room.

Her unusual balcony-like office occupies the third floor of the triplex apartment on East 50th Street where she lives with her baby and her husband, John. It has a full complement of office equipment, as well as its own entrance and bath. It also overlooks the living room 27 feet below, where she can observe her child at play with the baby-sitter.

The Ripollones' 1,210-square-foot townhouse cooperative also includes bleached white-wood floors and stairs, two wood-burning fireplaces, large walk-in closets, and a new kitchen. Because they need more room, the Ripollones have put their otherwise ideal property on the market. Listed with the Corcoran Group, it has an asking price of $355,000. ●



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Located in the Village of Southampton, w/ MURDER MYSTERY INC., presents:
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HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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THE EBONY MUSE

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Licensed Therapeutic Massage—For Men & Women. Douglaston, NY. 718-225-1123

Licensed Therapeutic Massage—For Men & Women. Douglaston, NY. 718-225-1123

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· Behavior Reshaping
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RENAISSANCE MEDICAL GROUP
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FALL PREVIEW
SPECIAL ISSUE

When the leaves begin to tumble, it's a sure sign that autumn is on the way. *New York* Magazine's Fall Preview special issue forecasts a season of excitement.

An Issue You Won't Just Leaf Through

Who will star on Broadway's stages and the city's movie screens? Which dining spots and nightclubs will become the new gathering places? It's all heree, along with good sounds, good reads, good buys, and more.

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This annual perfect-bound special issue is a windfall for marketers looking to harvest the attention of *New York*'s 1.7 million readers.* *New York* carries more retail ad pages than any other measured publication**—because advertisers know that the magazine's readers respond.

For more information, call **212-643-6500.**

ISSUE DATE: 9/23 • ON SALE: 9/16 • AD CLOSE: 9/10

SOURCES: *1991 SMRB, **PIB

SUMMER ENTERTAINING

New York Summer Entertaining is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Denise Sisto or Christina Post for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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BALLOONS-TO-YOU
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Continued on next page.

FALL PREVIEW

SPECIAL ISSUE

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Professional Jewish Male—Early 40's, self-assured, athletic, good-looking, sense of humor. Enjoys reading, exercise, travel, music, theater, movies, dining in and out with friends. Seeks bright, attractive, fit, nonsmoking, caring woman, under 39, for fun, romance and relationship. Photo/letter. 2041 ✉

Become Part Of My Dream—And let's start a wonderful life of honesty, caring, giving, communication and the best that life has to offer. Please be, as I am, willing and capable of sharing the above, 36-45, fit, very attractive, matching interior and available. I am a divorced gentleman, just turned 50, and interested in meeting that one-in-a-million special woman. Note/phone/photo. 2085 ✉ ☎

Gorgeous Korean Passionflower—Desired by 40-year-old, looks 30, acts 25, tall, slim, good-looking, white Manhattan professional gentleman who loves all the fine things in life. Other oriental passionflower may reply. Note, phone and photo a must for relationship. 8626 ✉

Tall, Attractive Stanford PhD—40, Jewish, former Ivy League professor, now CEO of extraordinarily successful Wall Street firm, seeks very smart, very witty, very kind, very pretty, very real person of the female variety, 25-33. On a good day, I'm kind, powerful, sensitive, creative, and attuned to the subtle distinctions that seem to make some things remarkable, absurd, beautiful, funny, poignant, or otherwise worthy of special attention. While physically fit, I am incapable of either catching a football or fixing a toaster, and am not very good at getting up in the morning. I always clean my plate, rarely harm small animals, and had nothing to do with the savings and loan crisis. Please send letter with photo and phone. Please. 6962 ✉

Sure Cure For Summer Blues—Surprise yourself with a scintillating, romantic Renaissance man, prominent Ivy MD/PhD, real sweet guy inside, handsome, fit, tall, classy outside, young, highly successful, with zest for life, low-key, funny, playful. Seeks Rx for life with brainy beauty under 37. Photo necessary. 2080 ✉

"Men Are Jerks"—You've thought, after dating too many men who don't understand your pressures/priorities trying to balance (1) dedication to your professional career, plus (2) devotion to your kids, plus (3) anger at yourself and your ex for getting you into this fix. Also a parent, I'm a senior corporate exec, 49, who's anatomically correct, can fog a mirror - and understands. 8614 ✉ ☎

Absolutely Lovable Teddybear—Out of hibernation. Jewish (nonreligious), 40, 6', great sense of humor, down-to-earth. Loves animals, music. Wants to meet lovely lady, 30-40, for sincere relationship. Nonsmoker. Photo please. 2070 ✉ ☎

Sweet, Attractive—Warm, energetic, Jewish MSW, 30, 5'4", from LI, seeks warm, honest, fun, easygoing, caring, romantic, handsomely-built, educated healthy, secure, professional, single Jewish man, 30's, for love, happiness, passion and commitment to last forever. 2064 ✉ ☎

I Want To Get Married!—Are you a single Jewish woman, 18-27, who is adventurous and a bit daring? Are you voluptuous and pear-shaped? Do you want children and a traditional Jewish family? Then, a life of luxury, sensuality and excitement can be yours with this dynamic, wealthy, 31 year-old, Jewish-Australian business tycoon. 8608 ✉ ☎

Sensuous Woman—Very attractive, good figure, divorced, young 41, looking for adventure, love and romance. Seeking sincere man, 35-55, who enjoys making dreams come true, moonlight walks and dancing. Photo and phone. 9830 ✉ ☎

Very Sensitive To Your Needs—Pretty, smart, kind Jewish female seeks a caring, never-married Jewish man (38-48) for a lifetime of hugs and lots of other good things. Photo please. 8618 ✉ ☎

Successful, Handsome Executive—Male, Jewish, 38, witty and charming. Desires slim, pretty, bright, vivacious Jewish female, 28-35, for serious and caring relationship. 2068 ✉ ☎

Another Prozac Cure!—Slim, attractive Jewish male MD, MPH, 30, Zionist. Works 9 to 5. Likes original 'Star Trek', Sinatra, simple things. Seeks smart, tall, dark, shapely, lovely, infertile Jewish lady MD, 35-42, for our kiss under the Chuppah. Photo a must. No work(out)aholics or materialists, please. 2060 ✉

White Widowed Catholic Female—LI professional, feminine, attractive, 50 sense of humor, interesting - from jogger to transcendentalist. Photo. 8633 ✉

Beautiful Both Inside And Out—Sensitive, passionate, well-educated, funny, athletic woman (22) seeks sincere, handsome, well-built, upbeat, successful professional (25-34) - who shares interests in movies, travel, dancing, sports, comedy and cuddling. Looking for a sincere relationship with lots of fun, spontaneity and romance. Recent photo please. 8605 ✉

Great Blue Eyes And Dark Hair—Mix of old, new. Attractive, spunky female seeks good friend/mate 38 plus. 2076 ✉ ☎

Tall Black Male Educator—PhD, very handsome, athletic, youthful 50's, loves the city, the country, travel, cooking, serious talks. Seeks attractive, nonsmoking, successful, intelligent and politically progressive lady, 40 plus. Photo. 2040 ✉

Handsome Research Scientist—35, very successful, sincere, born in Pakistan. Seeks attractive, educated female with high self-esteem. 8628 ✉

Are You Searching For Romance?—This bright, young, established Jewish male, seeks female, 25-32, who loves animals, working out, laughing and the sun, to share an honest one-on-one relationship. Photo helpful. 8631 ✉

Professional Female—46, responsive, attractive, easygoing, healthy, hard-working. Likes outdoor activities. Seeks smart, successful, verbal, kind male. 2038 ✉ ☎

Stuyvesant Town MD—54, 6'1", seeks quality woman. Nonsmoker. 2050 ✉

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You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser-and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. Call from a touch-tone telephone. $1.50 each minute. This service is for adults 18 years or older.

Strictly Personals is a weekly feature. **Cost is $31.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: New York Magazine, 755 Second Avenue, New York, NY 10017-5906. Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Attractive, Slender, Energetic—Educated woman seeks accomplished, reflective, warm man, 40's-50's, nonsmoker. We have conversations/fun together. 2047 ✉ ☎

Feast Your Eyes!!—I am a divorced Jewish female, who is self employed, in great shape. Loves to travel, laugh, dine, dance and be romanced. Mr. Right, 45-54, will be a lucky guy. 9851 ✉

Catch Of The Day—This pretty, sophisticated, down-to-earth Jewish professional who loves to cook/travel is fishing for successful male, 40-50, with sense of humor. Drop anchor if you're sincere. Note/phone. 9847 ✉ ☎

Golfer—Brunette, very pretty, slim, fun-loving - enjoys summer, beaches, sports. Into fine arts, real estate. Seeking attractive, tall professional (46-56) for a meaningful relationship. Phone. 2044 ✉

Elul! Elul! Time To Get Serious!—Advertising creative director in search of the real thing. Be 28-36 and ready to handle a Sabbath-observant man. I'm cute, sometimes handsome, always passionate and a worthwhile challenge. Photo! 2055 ✉

Internationally-Minded Woman—38, committed to social justice, warm, open, fit - seeks caring man, 30's-40's, to share arts, volunteer service, laughter, friends, lives. 9849 ✉ ☎

Handsome Psychologist—Sincere, down-to-earth, looking for bright, attractive woman, 27-39. Photo, please. 9866 ✉

Lovely-Legged—Pretty, shapely blond, young 40-something, seeks mature, stable well-groomed, fit, classy guy for love and intimacy. 8606 ✉ ☎

New Beginnings?—I'm a woman of 61, who's witty, warm, attractive, upbeat, classy, communicative and a born optimist. Shall we meet? 9855 ✉

Had My Quota Of Children—This 45, 6', very handsome JD/CEO, seeks beautiful lady with child or who doesn't plan on having any. Photo a must. 9859 ✉

Tender, Beautiful, Svelte Southerner—Stylish, refined, healthy and hip. Fancies future with interesting, romantic, great-looking Jewish beau, 46-60, who loves to have fun! Photo/note/phone. 9860 ✉

Pretty School Psychologist—Caring, slim Jewish woman, 36, with zest for the outdoors, seeks thoughtful, active, attractive, professional man, 35-45, for long term. Note/photo please. 8624 ✉

Handsome, Blue-Eyed Jewish Male—28, entreprenuer who is athletic as well as intellectual, seeking that special female for romance and fun. Send photo, note and phone. 8616 ✉

Incurable Romantic—Good-looking, successful real estate typhoon, 38, 6'3", dark blond with athletic build, seeks bright, attractive female, under 35, at least 5'5", Catholic, nonsmoker - eager to share moonlit walks on the beach, ski virgin trails and cruise waterways. Must have sense of humor in addition to movies, dining out and cuddling by the fireplace must look as good as her picture. Phone/photo/note. 2065 ✉

Easygoing Banker—Attractive, fit, educated Jewish male, 29, likes sports, travel, movies and laughter. Seeks bright, slim, special woman who is attractive inside and out for fun, friendship and romance. Note/photo. 2072 ✉

Kind, Intelligent, Successful, Single—35, Jewish male, 6', DDS, seeks Jewish professional, 26-31, for marriage, family. Photo. Queens/Nassau. 2051 ✉

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Photographer, Artist, Horseman—Late 30's, fit and trim, centered, passionate, eclectic, straight-forward and low-keyed. Seeking petite complementary gal to share some of the 'Best Years Of Our Lives'. Short note, photo? 2066 ✉

Bright, Pretty Professional—31, MS with blue eyes, enjoys bicycling, music, the outdoors and thought provoking conversation. Seeks intelligent man with a good heart and sense of humor. 8620 ✉

Handsome MD—37, very successful, dynamic but down-to-earth, with a passion for life, seeks a kind, confident, romantic, professional female, 23-35. If you are ready for fun, friendship (the time of your life), please write, enclose photo. 2071 ✉

Latin Lady—White male, CPA/MBA, 45, 5'7", athletic with spiritual values, seeks same in lady, 30-35. Note/photo. 9852 ✉

Fine Professional Woman—Alive, sweet, ardent, eclectic, splendid and accomplished, seeks man, mid 50's, tall, professional, smart, bold, caring, witty, outstanding, successful complement. Note/bio. 2046 ✉

Very Pretty, Professional Lady—looking for meaningful relationship with professional male, 45-55. 9818 ✉

Tall, Blond—Blue-eyed, slim, very pretty, very Connecticut, elegant, 34, well-educated, bright, affectionate female seeks tall, 35-plus, accomplished, upscale, caring, communicative and professional potential life partner. Photo please. 9843 ✉

Photographer-Scientist—Active, upbeat, handicapped, seeks a bright, optimistic woman (age 30-45), with a warm heart and smile. 2074 ✉

Culturally Literate Male—Successful professional, handsome, high achiever. Seeks career-directed female equal, 20's-30's, with brains and beauty. 9869 ✉

Successful NY And LI Professional—44, runner, hiker and cyclist, with eclectic tastes, quiet and sensitive - seeks slim, attractive, sensual woman to share both active and quiet times. Note/photo. 9865 ✉

Willing And Able—To make a commitment. Professional Catholic male, 38, 5'10", handsome, intelligent, sense of humor. Seeks nonsmoking woman, 27-37. 8609 ✉

Pastures/Pancakes—Refined, cultured, Jewish city beauty seeks loving mate (35 plus) for country life: auctions, horse/dog show, fireplace glow. Willing to relocate to your heart. POB 20092, NYC 10023.

Symphony Club

Single female looking for partner to share cocktails, conversation, and concertos.

We can't promise you a companion for life. But we can offer you companionship in the concert hall. Join the New York Philharmonic Symphony Club, and you'll enjoy three fine classical concerts at Lincoln Center's Avery Fisher Hall. As well as the opportunity to delight in a little social harmony at pre- or post-concert receptions exclusively for Club members. Call 1-800-992-8997 for a free brochure.

NEW YORK PHILHARMONIC

Westchester Woman Wanted—I work in Manhattan, but live in Westchester. I'm 5'9", blond, 160 pounds, athletic, 39, but told I look 31. Highly successful, non-workaholic, television professional working for top NY video facility. Emotionally secure, I have a lot of love to give to the right woman. Nonsmoker. 8630 ✉

Very Pretty—Affectionate white female, 36 (looks 28), 5'8", computer professional, tennis player, movie and music lover. Seeks good-looking partner, 30-45, for growing relationship, who is fit, nonsmoking, tall, nonreligious, progressive and enjoys sharing thoughts/feelings. (212) preferred. Photo a must! 2082 ✉

Tall, Dark And Handsome—Professional white male, 28, enjoys sailing, skiing, travel and romance. Seeks sexy, intelligent female from LI/NYC. 2069 ✉ ☎

Young-Looking, Young-Spirited—42-year-old bachelor, financially established, 6', good-looking, intelligent (Israeli-American). Looking for an intelligent, sensual woman, age 29-36, nonsmoker, laid-back/mellow personality, financially established, who desires to create a family. POB 473, Forest Hills, NY 11375.

My Friends Tell Me—"You always meet that special person when you're not looking". Quick... Close your eyes!!! Handsome, witty, yet warm and sincere, Jewish, 32-year-old attorney/developer seeks that special person who shares my desire for a close family, successful career, and a lifestyle with all the finer things in it, especially each other. Note/phone/photo appreciated. 9842 ✉

Refined, Pretty Oriental Lady—Seeks emotionally stable, happy, independent gentleman (35 or over) for long future together. Note/photo. 8607 ✉

Entreprenuer—45, 5'10", 180. Likes dry wit, restaurants. Dislikes too expensive to list. Seeks very pretty lady up to 40. Nonsmoker. Note, phone. 8634 ✉

Try A Little Tenderness—34, dynamic, quite attractive, slim, blond, professional (and much more). Loves boating, skiing, animals, Frank Sinatra, city/country. Seeks tall, handsome, successful, sensitive gentleman, 35-45, who is not afraid of the "M" word. Note/phone/photo. 2034 ✉

Gentleman, Professional, Athletic—55, seeks adventurous, romantic woman to share similar interests. 2054 ✉

Mr Right—Gentle, witty, loyal, seeks single Jewish female, sharp, foxy, good-natured, under 5'3", less than 110 lbs, age 21-36. POB 397, Island Park NY, 11558

Attractive Female Stockbroker—Recently reviewed personal portfolio only to discover major loss - no special someone to invest in future with. This someone should be 36-45, warm and very intelligent, with an offbeat sense of humor. Business success and security important. Tennis, working out and willingness to be with a beginning golfer would yield major dividends. Interested party send prospectus. Photo, please. 8610 ✉

Cultured Chinese Lady—Pretty, slim, seeks established, well-educated, nonsmoking man, 38-54, for love, commitment. Photo and bio a must. 8611 ✉

Here's One Guy—Who doesn't mind being pushed around. This 27-year-old Irishman from New Jersey is hell in a wheel chair. I'm looking for someone who has a sense of humor, and who likes late nights out on the town as much as quiet nights around the house. So, if your idea of fun is going to a sporting event, checking out the concert scene, or loading up the CD player and hanging out, let's get together. Send a note and photo and I'll do the same. 9853 ✉

Over Here—Single man, 32, successful scientist, talented musician, athletic, not boring, hopes to meet intelligent, physically fit woman with creative interests. Note/photo. 2043 ✉

Affectionate, Outgoing—36-year-old - handsome, successful businessman who enjoys sports, dining, cooking, travel and new experiences. I would like to meet a sincere, petite, attractive woman, 25-35, with similar interests. NJ/NY area. Photo/note/number appreciated. 2039 ✉

Connecticut, Westchester—New Jersey, Long Island. Classy city gal prefers country life. I am 44, Christian, well educated, very attractive and successful. My lovely daughter is now away at school, so I have more time to enjoy tennis, golf, sailing, skiing, travel, gourmet cooking and other interests. 9845 ✉

Not Interested In The Man—You hope to be, I'm interested in the man you are. Generous with understanding, emotions. Successful in business and social accomplishments, sophisticated, well-educated and well put-together. Armani/Gap. 40-50ish, 5'7"-6'. Sense of humor a must. Cherishes family, culturally astute, outward-bound invitational type. Resides Manhattan metro area, proud of his surroundings. Nonsmoker. These are the values we share. Note. 8612 ✉

Time To Snuggle—With this affectionate, honest, pretty, blue-eyed, blond Jewish woman/child who enjoys life. Would like to meet you, emotionally and finacially secure (like me), sincere man/child, to share life's adventures with. 8598 ✉ ☎

Brunette Beauty In/Out—43, Jewish, seeks partner for tennis/love. 9870 ✉

I Love New York—And I'm looking for a man somewhere between 45-55 who does too. If you also play tennis and/or ski, love great food (at home as well as restaurants) and run - never walk, then this could be the start of something grand. Photo/phone, please. 9848 ✉

Wanted: One Mensch—Attractive, quiet but witty, romantic, NJ attorney, 31, seeking intelligent, professional Jewish man, 28-40, NJ/NY, who enjoys movies, ballet, ethnic food, long walks and good conversation, for friendship leading to relationship. Nonsmoker. Photo please. 2079 ✉

Would You Like To Take My Hand?—Together we'll go to the end. I am a nice Oriental woman, 30something. Passionate, sensual, romantic, kind, giving, loyal. Values love, trust, family. If you are a professional and feel the same, then don't be ashamed. Tell me that you care and like to share - laughter, sweat, tears. Because we are here to love, to laugh, to live. All I want is to give. So come to take the rest and best of me...to eternity. Note/photo/phone. 2052 ✉

DDS Needs You—Me: 32-year-old male, Jewish, very athletic, scuba, travel, ski, beach, water, romantic. You: younger professional - smart, sexy, sensual, athletic, romantic. Must want friend for life and commitment forever. Photo. 2058 ✉

Single White Female—42, 5'4", 130 pounds (hour-glass figure), very feminine, seeking tall, masculine, single white male (35-50) with athletic build who likes to dance (ballroom, Latin, disco or country) and is looking for a special woman to share his dreams and life's realities. Please send photo and phone to: 8613 ✉

Handsome, Sincere, Mediterranean—32, down-to-earth, seeks honest, intelligent, attractive lady, for love and marriage. Note/photo. 9868 ✉ ☎

South Florida—Cut-above, pretty, green-eyed blond lady, emotionally and financially very secure, seeking class-act gentleman, 5'9" plus, 60 plus, who is selective, financially sound, upbeat, and who wants an honest and sincere relationship. 8573 ✉

Isn't It Romantic?—Well, I know an ad may not be, but the results could be! I am an adorable, petite, sophisticated, 32, Jewish (nonreligious) professional. I'm crazy for dining out, dancing, live music, travel, movies and laughter. I'd love to meet an attractive, single, well-educated, secure, successful professional man for fun, friendship and maybe that one special romance. (212)/(203)/(806) and (914). Note/photo/phone. 8636 ✉ ☎

Friends And Lovers—I'm 40's, a successful businessman (told very handsome and sexy), romantic, loyal, athletic, NYC, sophisticated yet family-oriented, with a true desire for better living by sharing life with a special woman. If you're pretty, well-adjusted and full of life, but without that special man to love and be loved by, please respond. Photo please. 9846 ✉

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ASSORTMENTS

Assortments is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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STRICTLY PERSONALS

Who Am I?—Male; Jewish; 30; extroverted; 5'8"/165, blue/brown; fit; seldom boring; into eating out and long nights in; highly educated and articulate; no interest whatsoever in Monday night football; hopelessly romantic. Who are you? Definitely female; probably Jewish; 24-32; preferably educated; fit; with a sense of humor; unconstrained by conventions yet able to live within them. Or...maybe not. Tell me in a note. Show me in a photo. 2001 ✉

Jewish Female—Psychologist, interested in emotionally mature, sensitive, intelligent, caring, nonsmoking Jewish male, 30's-early 40's, with progressive liberal values. You want to raise a family and share in child/house chores. You value having a balance between family, friends, work and leisure. I like to travel extensively, hike, read, visit with friends, eat out, go to movies, museums, theater. I am 35, warm, intelligent and attractive, with wide interests - and involved in social change philanthropy. Photo please. 1549 ✉

Have I Got A Prescription For You—I'm a tall and handsome Jewish physician, 30, looking to meet a special Jewish woman. My interests include romantic evenings, classical music, tennis and skiing. Note and phone. 8617 ✉

Petite, Attractive Brunette—31, Jewish. Enjoys fresh air, travel, good food and more - seeks fit, friendly, warm-hearted man for friendship and commitment. Photo/note please. 8623 ✉

Share Europe And The World?—Romantic, slim, never-wed, German, PhD American literature, 40's looking 30's, successful, Catholic, nonsmoker. Loves books, cats, traveling. Seeks attractive, affectionate, American-Catholic lady. Bio/ photo essential. 1553 ✉

Romantic, Handsome—Man, 29, funny, creative, dynamic entreprenuer seeks attractive, sensual, inspiring woman, 21-35, for dancing, dining, movies, camping and love under the stars with Vivaldi (or Led Zep) and Cabernet. Photo a plus. 8619 ✉

Fabulous Redhead—Pretty, witty, bright and financially independent. Seeks a funny, intelligent, handsome and secure man (34-46), for lasting relationship. Photo/phone. 9863 ✉

Exceptional Single White Female—33, tall, attractive, traditional values yet strong sense of self. Loves animals, country and outdoor activities. Seeking intelligent, self-aware and confident professional, single white male with a sparkle in his eyes to share life's wonders with. Note/phone/ photo. 2062 ✉

Resembling Chris Walken—Energetic, fun-loving, health care exec, enjoys travel, skiing - seeks attractive, bright, active, caring lady, nonsmoker, 28-35, to share laughs. Photo/note. 9861 ✉

Cultured, Refined, Handsome—Professional, single white male, 50, 5'8". Romantic, tender. Enjoys theater, classical music. Seeks compatible woman to share hearts, insights, laughter and life's absurdities. Note/phone/photo appreciated. 9840 ✉

Marriage-Minded Male—Seeks mellow moll, for puns, passion, permanence, procreation. Computer exec, wry, 40's, accomplished, secure. Photo, 212 - pluses. Kids okay. 9857 ✉

908 Area—Shy, caring, considerate, intelligent man, 41, one child, nonreligious. Loves cuddling. Nonsmoking. Needs same in less shy, attractive female, 30-40. European a plus. Note/photo. 8622 ✉

Very Handsome Male—Ambitious, sincere, successful executive, Christian, caring, athletic, 35, 6', 175, blue eyes, dark hair. Seeks attractive, slim, intelligent, classy woman, 25-38, to share a warm, loving relationship leading to marriage, family and gracefully growing old together. I will make you happy. Please respond with letter, photo (essential), and phone 2063 ✉

European-Born—Very attractive, green-eyed female, 34, 5'5", living in Westchester, parent of one, seeks handsome, slim, fun, caring man, 28-40, who enjoys dining, fine wine, dancing, rock 'n roll, movies, skiing, etc. For friendship/ romance. Note/photo. 2077 ✉

NJ Tomato—Pretty, petite, sophisticated yet silly, 34. Likes to cycle, ski, travel, dine out, read. Ripe for serious relationship with a handsome, funny, classy guy, 30-40, Christian, nonsmoker, established professional. Don't let me die on the vine! Note/photo/phone. 2049 ✉

Are You Living The Good Life All Alone?

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature, and ready for a permanent relationship, please consult with me. In the most confidential, personal way I will introduce you to the someone special you've been searching for.

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Denise Winston
By appointment only 212-935-9350

Looking For A Smart, Funny Guy—With integrity and a healthy dose of cynicism in his outlook. Late 30's-early 40's, preferably under 6' (a beard's nice, too). I'm 37, self-employed (creative field), independent, affectionate, seeking a best friend for a romantic relationship. Note please, photo if you like. 2053 ✉

Head-Turning, 27-Year-Old Italian—LI girl - tall, dark, attractive, college grad, professional. Seeks: tall, 6'1" plus, 27-33, professional, college grad, Italian/Jewish, family-oriented guy. "Grow old along with me, the best is yet to be." 9804 ✉

Beautiful Lady—29, artist/teacher, 5'2", fit, Jewish and blond. Has passion for the arts and most of life's splendor. Wants to meet single Jewish man, 25-40, educated, successful, stable, healthy, caring, not afraid of commitment. Photo and letter please. 8615 ✉

Are You Out There?—Attractive, athletic Jewish female, 31, with big blue eyes. I love to laugh, travel, play tennis, plus lots more. Looking for a real special Jewish guy, who is handsome, successful, athletic and is looking for a fun-filled relationship leading to a happy life together. 9850 ✉

Attractive Man, 31—College teacher/PhD student in English, witty, Jewish, sensitive, seeks attractive, warm, intelligent woman. 9841 ✉

Man Of Substance—30's. 5'7". Intelligent, sense of humor, athletic, cosmopolitan. More interested in substance than looks (doesn't mean my looks are not okay). If you are similar, send note. If you are not, send note anyway: chemistry works in unusual ways. 2056 ✉

Miraculous Transformation—Distant lovers grow into best friends. Share the experience with me? Philadelphia man (46, trim, cultured, intelligent, professional, romantic, witty) seeks similar NYC woman who values her independence. Let's find new horizons. 2061 ✉

Intriguing, Accomplished, Handsome—Man, 41 - athletic, well-traveled - seeks a fine lady, slender, vibrant, 28-35, who values life, herself and a special man. Note/photo/phone. 2048 ✉

Wanted:—A bright, intelligent, attractive Christian woman under 36. I'm a warm, friendly, athletic MD, 41. Nonsmoker. Photo/phone. 2057 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 714

BY MARY ANN MADDEN

1. "Thanks. I think you have lovely skin as well."
2. And so much *of* it.

1. "Next month? Let me check my book here. Uh, the twenty-third, huh? Gee, that day isn't good for us. . . ."
2. We're going to a funeral.

Above, 1. What you said aloud. 2. What you thought. Competitors are invited to devise one appalling sample.

Results of Competition 711, in which you were asked for *original* Tom Swifties, to contain one adverb, more than one pun.

Report: Here, *here* is the place where one might have used the dread "hopefully." But no. Problems with parts of speech. Adverbs vs. adjectives done up as adverbs. Or other forms of language too Non-U to detail. A renegade few got by on sheer willpower. As did some single-pun entries. We are here to admire, not to criticize, Rover. Duplicated: "I'm sick of pineapples," remarked the senator's wife dolefully. "She flushed away the perfumed tungsten," he said incandescently. "Let's get the guards drunk so we can escape," said one of the inmates conspiratorially. "I smuggled some syrup from the pancake place," admitted Marla Maples surreptitiously.
We shall not long remember nor here discuss which of these is old, nor what was said of Hemingway in deadly earnest. "But let this be a lesson to you," she concluded meaninglessly.

First Prizes of two-year subscriptions to "New York" to:

"Tastes great or less filling?" asked Mr. Gallup politely.
Les Greenblatt, Washington, D.C.
Also prize to: The 400 Group, Beachwood, Ohio

"Here, fish-fish-fish-fish," called Izaak complacently.
Inger Gire, Tuscola, Ill.

"I kind of hate to see Mary leave the show," said John Tesh halfheartedly.
Don Wigal, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

"Sorry, gotta go, I'm flying to New York to perform in Harlem tonight," said M. C. Hammer apologetically.
Tena Turner, Silver Spring, Md.
Also prize to: Matthew Sperling, Rye, N.Y.

"Poor Peter, he never heard the crocodile coming," Wendy deadpanned.
Brian L. Simmons, Barstow, Calif.

"That chicken was magnifique," said Jean-Luc apprehensively.
J. Peschock, Medford, N.Y.

And Honorable Mention to:

"I refuse to send payment for the glove," said the ballplayer unremittingly.
Bill Harriman, Mystic, Conn.

"I can't reveal why, Abel, but your brother's not allowed aboard," said Noah arcanely.
Jim Wittenbrook, San Francisco, Calif.

When the horse sneezed, Wilbur said, "Gesundheit" blessedly.
T. Nash, Winston-Salem, N.C.

"I can seduce any of these prisoners," she said contemptuously.
John Foshee, Austin, Tex.

"Your sandwich, Herr Kommandant," said the U-boat orderly subserviently.
Joy Mahady, Washington, D.C.

"That crook is playing with a stacked deck," I commented tenaciously.
David Atrubin, Rochester, Minn.

"Every time I get sacked I start to giggle," admitted Tarkenton frantically.
Martha W. Berzon, Deerfield, Ill.
sp. ment.: Anthony J. Hope, Washington, D.C.

"Meg, Beth, let's play by ourselves and forget about you know who," said Jo unamiably.
Karen Bracey, Burke, Va.

"I lost all my money in Rome," said Antonio deliriously.
Captain Ralph Gerber, Bal Harbour, Fla.

"Eeek," said the princess dichotomously.
Richard Hendrickson, Nineveh, Ind.

"Did Ryan pitch every single inning of his no-hitter?" asked the fan asininely.
Kent Seeley, Salisbury, Md.

"Here are your trousers, Mr. Wilson," said the tailor flippantly.
John Lloyd, St. Paul, Minn.

"The director? He's doing the road company of 'Will Rogers,' "said the composer tunelessly.
Adam Doyle, Burke, Va.

"I never seen such a twister—blowed the clothes right off my back," said Dorothy's aunt embarrassedly.
Tom Lester, West Los Angeles, Calif.
sp. ment.: David Thurston, Rye, N.Y.

"We're unable to moor the Exxon Valdez," said Captain Hazlewood cantankerously.
Kathy Wittenbrook, San Francisco, Calif.

"Sorry, but I have no interest in writing commercial jingles for Fleet as a sponsor," said the poet animadversively.
Eva Brockman, Austin, Tex.
sp. ment.: Rosemarie Williamson, Neptune, N.J.

"I wish I weren't under this car," said the mechanic subjunctively.
Christian Slenk, Grand Rapids, Mich.

"Frankly, neither of us likes kittens," said Gifford cattily.
Allyn Freeman, N.Y.C.

"When you get yourself a stage name, Victor, then maybe I'll go out with you," said the ballerina prematurely.
Paula Doherty, Fall River, Mass.

"Another life saved by CPR," said the doctor repulsively.
J. Bickart, Washington, D.C.

"This should stop the plantar growths," said the podiatrist stalwartly.
Lisa Giordano, Madison, Ala.

"I love to cast a well-made dry fly into a cold mountain stream," said Mr. Shaw to his band artificially.
Emma L. Sailors, M.D., Dobbs Ferry, N.Y.

"Can't we discuss the folktale origins of the Nibelungen in Wagner's operatic cycle?" said James Levine imploringly.
Anthony Gray, Closter, N.J.

"Seems like cruel and unusual punishment for stealing," I remarked to the caliph offhandedly.
Bertha Coulter, Milford, Conn.
similarly: Amanda Hewitt, Basking Ridge, N.J.

"The princess of Wales appears to be putting on airs," said the queen disaffectedly.
Ann Woodyard, Westminster, Colo.

"We taught freedom fighters to play word games, and General Haig taught them football-tactics war," said the CIA agent contrapuntally.
Leonard Sims, N.Y.C.

"They assigned me a campsite that's absolutely infested with wood-eating insects," he complained intermittently.
Boo Blume, Sayville, N.Y.

"Damn, I cannot think of one single Victor Hugo title," said Les miserably.
David English, West Somerville, Mass.
sp. ment.: Rob McKnight, Overland Park, Kan.

"My ex-husband's bad temper is bound to land him in prison sooner or later," said Madonna penultimately.
Gary Gobetz, N.Y.C.

"Mene, mene, tekel upharsin," said Daniel pleonastically.
David Van Blerkom, Amherst, Mass.

"Have you hoid Durante on de big radio recently?" asked Jimmy disconsolately.
David G. McAneny, Newtown Square, Pa.

"Here's a pound note to pay for the room," said Jack the Ripper abhorrently.
Joyce Kingsley, N.Y.C.

"Blimey, 'e shot down three Messerschmitts in one dogfight," the RAF veteran recalled geriatrically.
Hy Komishane, Elizabeth, N.J.

"The great Mongol slept on these plains," reported Mr. Koppel contentedly.
Zory Messinger, Kings Park, N.Y.

"5 rms, nce vu, lo rnt, grt brgn," sd the rl est brkr aptly.
Susan Kelz Sperling, Purchase, N.Y.

"The Aztecs think I am a god," said Cortez grandiosely.
Howard Slenk, Grand Rapids, Mich.

"You may or may not be consigned to the asylum in Rome," said the sergeant noncommittally.
Sheila Foley, Cranston, R.I.

"No need to conscript any more hands, Mr. Christian," said Captain Bligh bountifully.
Mary M. Murdoch, Salisbury, N.C.

"Watch me work this crowd, boys," said Fagin perseveringly.
A. C. McShade, Pittsburgh, Pa.

"I sent tickets to 'Ghosts' for Cronyn and Mickey and Minnie, but I forgot the stamps, so they wound up in the dead-letter office," lamented Ibsen posthumously.
Jacob Komishane, Elizabeth, N.J.
sp. ment.: James Vanden Bosch, Grand Rapids, Mich.

"I eat only organic apples and collect Chinese vases," said Leigh alarmingly.
Chris Baral, San Francisco, Calif.
sp. ment.: Jim Levine, Buffalo, N.Y.

"These sticks are for me, and you can't have any," said Mrs. Paul selfishly.
Herb Martinson, Wheaton, Md.
sp. ment.: Brian Simmons, Provo, Utah

"Ommm . . . " said the biology major premeditatedly.
Holly Thomis, Cambridge, Mass.

"Oops, I've accidentally knocked to the floor a tube of the toothpaste that has been shown to be an effective decay-preventive dentrifrice that can be of significant scientific value when used in a conscientiously applied program of oral hygiene and regular professional care," said Gus, crestfallen.
Terry Zheutlin, Chicago, Ill.

"This is, like, the dullest cotillion I've been to all spring break," said Muffy waspishly.
Muff English, Clinton, N.Y.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 714, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by September 6. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the October 14 issue. Out-of-town postmarks are given three days' grace.

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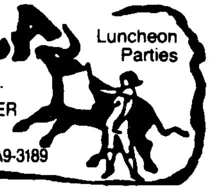

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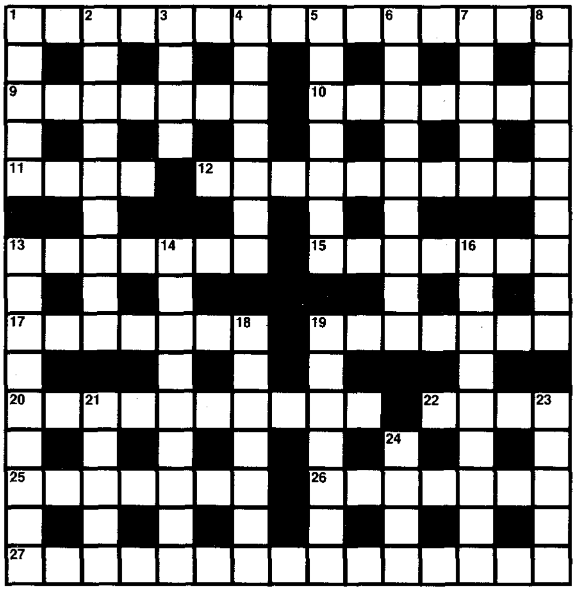
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Money collector must go on, as limit was revised. (15)
9 It's Greek the pupil has to wrestle with. (7)
10 Starting point's between river and ocean for this sort of fishing. (4,3)
11 Start looking after atmosphere of the earth. (4)
12 Assigns properties. (10)
13 Key to getting thinner and more morally sound. (7)
15 Top game. (7)
17 Storm US? A last resort. (7)
19 Stalk deer in place mapped out — — not near. (7)
20 New presentation of old rites as she worships. (10)
22 Hurries back from cycle ride. (4)
25 Notably brisk. (7)
26 Holds out for longer? (7)
27 Without pause hurling insults at anyone. (15)



DOWN

1 He needs support in getting up. (5)
2 Quality of some potatoes causing a row in army canteen. (9)
3 Weakens, being foolish. (4)
4 A much improved assistant. (7)
5 Instructed to be tidy. (7)
6 Position of chairman no longer at the helm? (9)
7 Small diagram not out of place. (5)
8 Patroness contrived to change pitch. (9)
13 A rich variety yet lacking noise that's jarring. (9)
14 It's nerve-wracking when apoplectic Algerian goes round the bend. (9)
16 Egg-cup with insects about to get inside? They are inside! (9)
18 An array of equipment to parade. (4-3)
19 Bill has name on door. (7)
21 Goes crazy about first lady and behaves flirtatiously. (5)
23 Offensive refusal to get out of the way. (5)
24 He saw the capital withdrawn. (4)

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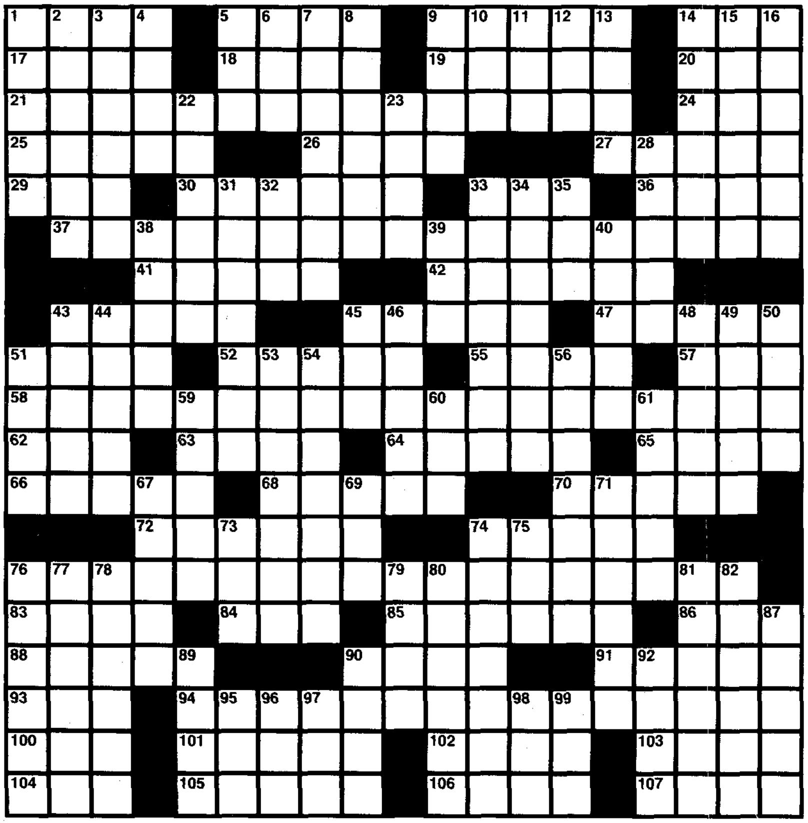
'WHERE' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

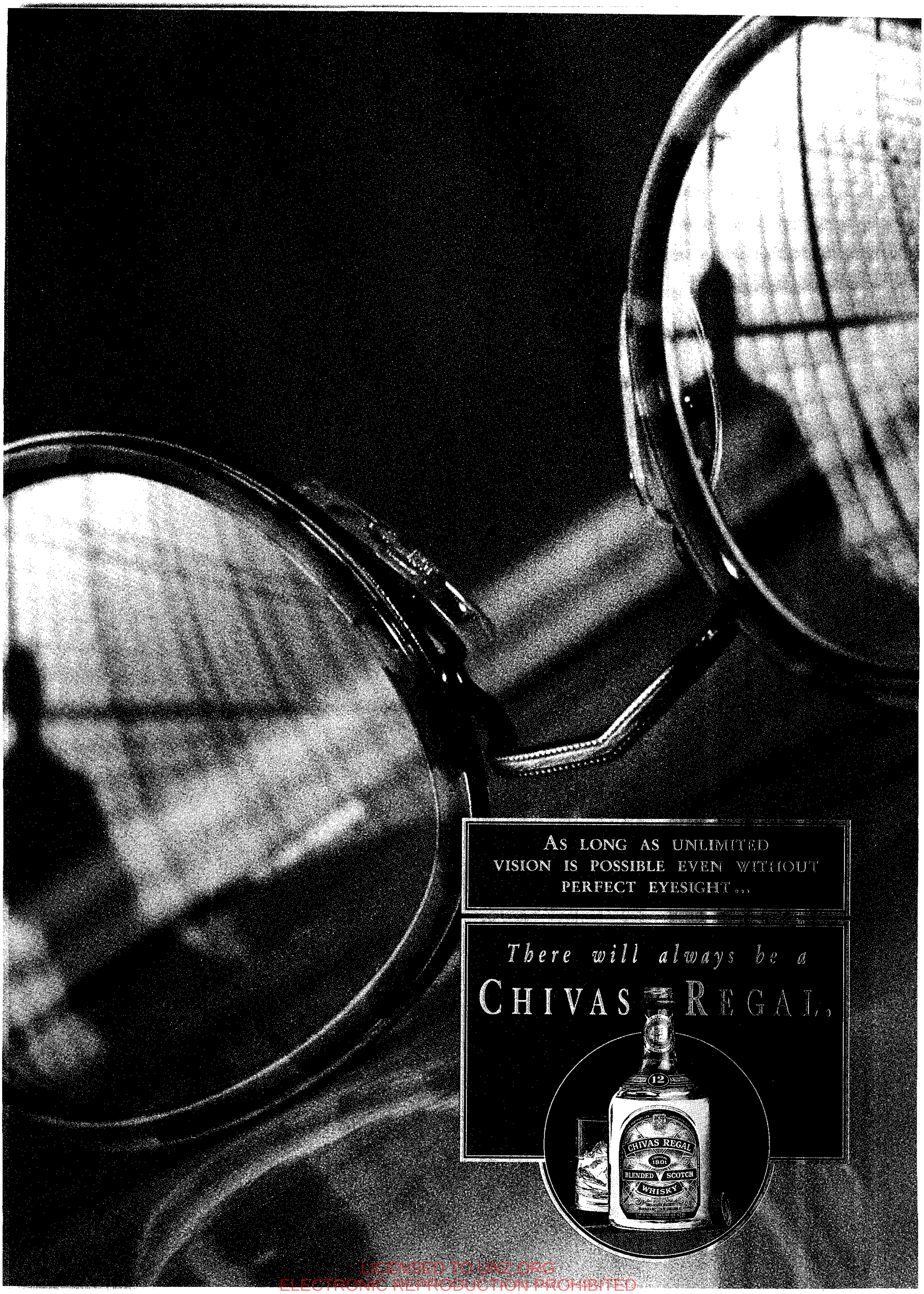
1 Strikebreaker
5 Tent feature
9 Broadway backer
14 Stir-fry pan
17 Statesman of old Rome
18 Adjutant
19 Watered silk
20 Zoo swinger
21 Where to put a contact lens?
24 Arrange dishonestly
25 Slow, in music
26 "Return of the Jedi" creature
27 Twangy
29 Creator of Annabel Lee
30 Rose up on the hind legs
33 Where GI's letters go
36 It's better than never
37 Where to get the best view of Paris?
41 South American rodents
42 All over again
43 Gruff
45 Obi accessories
47 Moses's brother
51 "Monster" lizard
52 City east of Lisbon
55 The Acropolis, today
57 "Strangers — Train"
58 Where it is dangerous to skate?
62 Homophone for "owed"
63 Veldt fox
64 Perle the hostess
65 Bottle plug
66 Leading the pack
68 Delon of French films
70 Ski-hill devices
72 Edinburgh menu item
74 Birth-related
76 Where runners from Sweden want to go?
83 Chest sound
84 British verb ending
85 Beginning
86 Drink that sounds helpful
88 Incandesces
90 Certain NCO
91 Hall-of-Famer Monte
93 Matterhorn, for one
94 Where to make shore bread?
100 Maiden-named
101 Not as many
102 Direction abbrs.
103 God of thunder
104 UAR land
105 Enola Gay's cargo
106 Printers ink it
107 Put an edge on

DOWN

1 Sell hot tickets
2 C/o
3 Who's sorry now
4 Sock exchange
5 "In" thing
6 Kindled
7 Stays attached
8 One of the Reeses
9 Berserk
10 Neither's correlative
11 Kind of rummy
12 Word with now or long
13 Jack Sprat's preference
14 Walesa's capital
15 Narcotic
16 Bowler
22 Rae and Shearer
23 Buffalo Bill's surname
28 Hawaiian howdy
31 Engravers
32 Problem-solver's exclamation
33 Has the means
34 "The — of happiness"
35 Hurray for the torero
38 TV's Winfrey
39 Hear here
40 Lake source of the Blue Nile
43 Official language of India
44 Do tailoring
45 Rub the wrong way
46 Ruth's mother-in-law
48 Helicopter propulsion
49 Unusual individuals
50 Soho stool pigeon
51 Blooper
53 Faces
54 "— to Live" (soap opera)
56 "The wolf — door!"
59 Patronize the restaurant of
60 Bog
61 Ports of call: Ital.
67 Kate, before taming
69 "— was going to St. Ives . . . "
71 Northern sea
73 Alphabet sequence
74 The — Lions (Penn State)
75 Mule's father
76 House publications
77 Sun or Harper
78 Runaway bride
79 Like a snoop
80 Actor-director Elliott
81 Largest American Indian tribe
82 "The Wizard of Menlo Park"
87 — nous
89 Parlor furnishing
90 Yugoslavian native
92 "Goodbye Columbus" author
95 Neighbor of Kan.
96 What it takes to tango
97 Line of fashion interest
98 End-of-summer mo.
99 Double this for an African fly



Solutions to last week's puzzles appear on page 77.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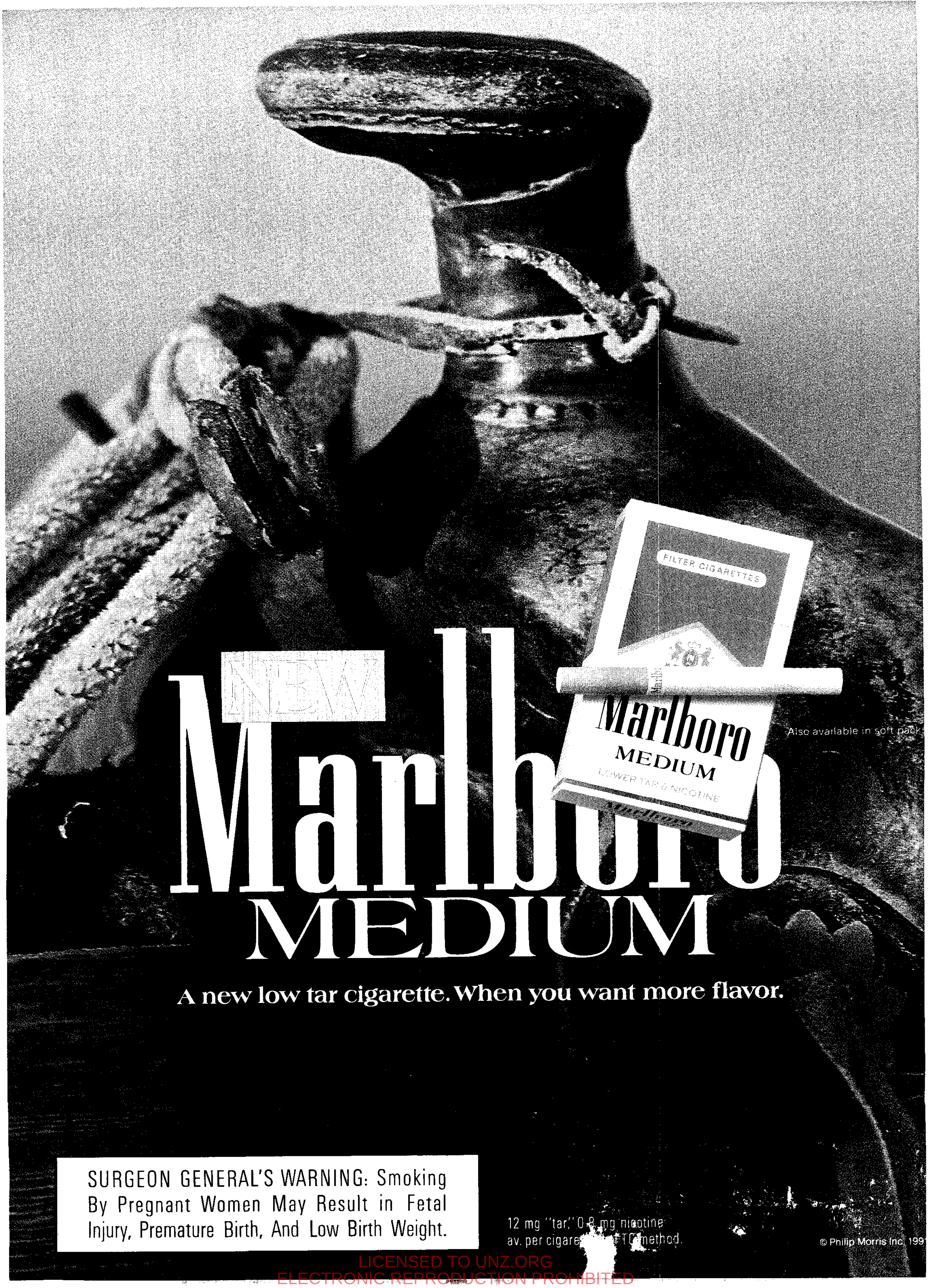
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